No. 29 SUMMER 1954



American Fabrics



Incorporating American Industrial Materials

featured across the board in a spectacular promotion by Alfred of New York and a group of America's greatest stomation. Mailings

The Mallinson elephant assures the best in fashion and quality.

Below: Mallinson's Mandarin of du Pont Dacron and nylon.

These full color pages appear in the Summer Issue of







American Fabrics

that the American textile industry casts a major influence on the economic and social aspects of the world in which we live and that it has deservedly attained the world's pinnacle from which it can never be dislodged. This volume number twenty-nine of American Fabrics, focussing its editorial spotlight on Japanese Motifs and Colorings for the textile, fashion and decorative fields, presents a special section devoted to developments in industrial fabrics and materials.

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Number 29



Summer, 1954

American Fabrics

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minifil

the lines of this dark spring beauty by

David Levine. It's Bloomsburg's new Accra

crêpe—of Avisco Minifil rayon and acetate.

Bonwit Teller, New York; Lockhart's, St. Louis;

Joske's, San Antonio; Bullock's, Pasadena.



Avisco ®

"Avisco" is the trademark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

HAT BY MR. JOHN

What does your staff know about wool?





Wool as an Apparel Fiber

by Giles E. Hopkins

Here is an easy-to-read, fascinating story about wool, the wonder fiber as used in fabrics throughout the ages.

In a period of wide-spread confusion about the properties of fibers, WOOL as an Apparel Fiber is a clear statement of time- and laboratory-proven facts about the wool fiber and the characteristics of woolen and worsted fabrics. Some date back to the dawn of modern civilization. Others only recently were brought to light through scientific study made possible by the electron microscope.

Mr. Hopkins gives you in non-technical languageillustrated with numerous line drawings-a practical, complete and objective presentation of wool as we see it, handle it, fabricate it, and use it.

About the author . . .

GILES E. HOPKINS is internationally known as the pioneer of functionalized research and development in textile mills. He has been technical director of The Wool Bureau, Inc., since its inception and is the author of numerous articles on wool and its performance.

FILL IN - MAIL COUPON - TODAY

Here's what the book covers:

Part One

The Fiber We See Fiber Measurement The Effects of Time, Temperature and Moisture

Physical Structure **Chemical Structure** Part Two

Texture and Hand Fit, Shape Retention and Tailoring Wrinkle Resistance

Color and Dyeing Soil Resistance Cleaning Wear Resistance Tear Resistance Weathering Resistance Perspiration Resistance Moth Resistance Warmth Wool in Warm Weather Rain Repellency Flammability Blends

• Manufacturers

• Retailers

a source of valuable information which

will stimulate sales.

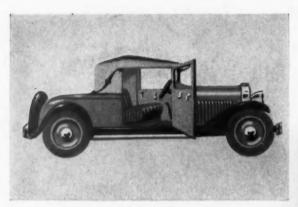
You'll find this book

Plus complete bibliography and easy-to-use index

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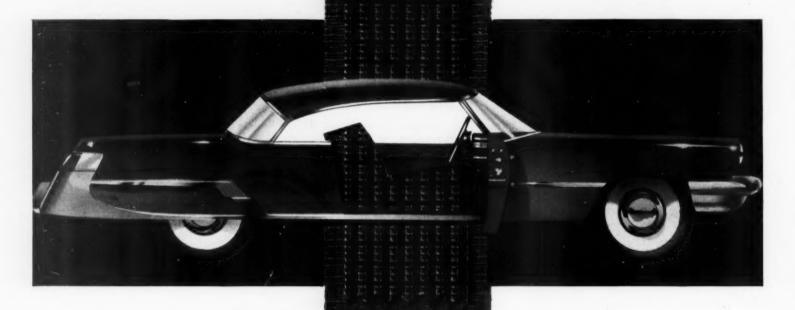
	New York 16, N. Y. copies of WOOL AS AN APPAREL FIBER,
Giles E. Hopkins, at	
	money order for \$
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☐ Please send detai	s of <i>lower costs</i> for a special quantity purchase offer. ——Title————————————————————————————————————





Early in the century, upholstery was just something to sit on.

Today, automotive stylists do it with color! Colors and body lines are planned inside and out to produce a single beautiful design. As in the hard-top model illustrated here, the upholstery and every visible feature have been co-ordinated to blend with the two-tone body.



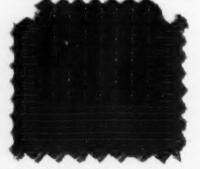
The word to the wise is COLOR

It's smart to go along with a trend, but it's smarter to keep a few jumps ahead of it. As an example of how well this simple business premise works, both Chatham and the automotive industry anticipated the new importance of color in cars and saw color become, within the space of a few years, a major selling factor. Thinking in terms of tomorrow began with the

founder some seventy-five years ago—long before his small family enterprise grew into one of America's great mills. Today, the philosophy that has contributed so much to Chatham's progress is staunchly maintained as a matter of family pride with the fourth generation of Chatham sons.

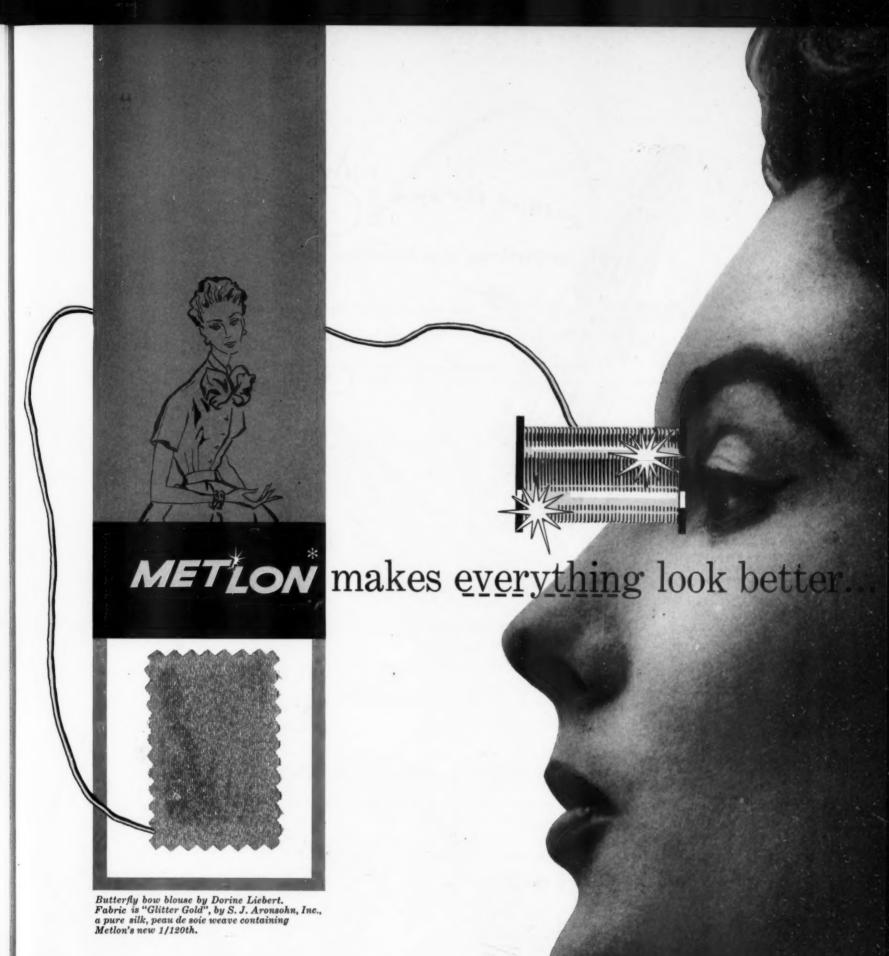
And family pride is a very good guarantee of quality.

A striking example of one of Chatham's smart new patterns, this upholstery fabric and bolster fabric were especially styled to point up the colors of the car pictured above. Trend-conscious automotive manufacturers have found that one of the most successful ways to put color to work is to choose a Chatham fabric—hardy nylon, rayon and nylon mixtures, Orlon, on worsted or woolen systems.





Chatham Manufacturing Company · Mills at Elkin, Charlotte, Spray in North Carolina · Automotive Fabrics Representative: Getsinger-Fox Company, Detroit



*the non-tarnishing metallic yarn

Metlon's amazing new 1/120th gauge has opened entire new horizons for metal-shot fabrics. Never before have weavers been able to achieve such pliability, such softness of hand. Metlon's 1/120th is finer in gauge than any metallic yarn ever produced in America heretofore. Moreover, it can be either laundered or dry cleaned. Let Metlon's textile technicians show you some of the ways in which this new finer gauge can be used to carry out your own ideas.

METLON CORPORATION — 482 FOURTH AVENUE, NEW YORK 17, N. Y., TEL. MU 3-5962 "A Division of Acme Backing Corp."



screen printing goes electronic

...at castle creek!

It's a fact! Electronics has revolutionized screen printing.

This complicated and highly skilled job is now being done by Castle Creek's amazing electronic printing machine.

First of its kind in America—it makes screen printing a continuous and fully automatic process. Electronic controls keep the cloth moving, apply both patterns and dyes—all without handwork! Made with the precision of a Swiss watch, this machine prints up to 8 colors, registers as cleanly on heavy linen as on fine silk.

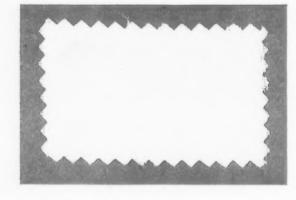
In utilizing this process for quality screen printing,
Castle Creek is living up to its reputation as a pioneer—
establishing another record in the production of finer fabrics
—supplying one more reason why Castle Creek sets the
standard for American textile printing.



WASHINGTON, N. J.



Celanese* Acetate, the beauty fiber



This is the rich Celanese* acetate sharkskin that is showing up in every important sportswear collection. Carolyn Schnurer not only uses it for this beach suit, but for a complete series of sports and tennis clothes. B. H. Wragge is using it. Claire McCardell is using it. Rudi Gernreich of California is using it. Other designers on the east coast, the west coast, and even Hawaii are making the revival of sharkskin even bigger than when it was first introduced.

The reasons are obvious, even in this tiny swatch. No other fabric has ever had a touch like sharkskin. A white that is really white. An ability to tailor superbly. A knack of seeming eternally wiltless and fresh. A way of washing and looking, if anything, even better afterwards.

It was always just a matter of time until sharkskin would be revived. There has never been a substitute for its own special quality, and it is truly one of the great classic fabrics. We are proud that acetate sharkskin is being made by great mills like Folker Fabrics and Cohama.

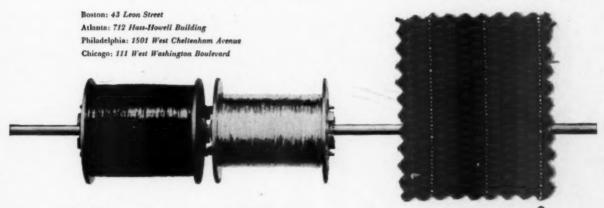
Celanese Corporation of America, New York 16.

*Reg. U. S. Pat. Off.

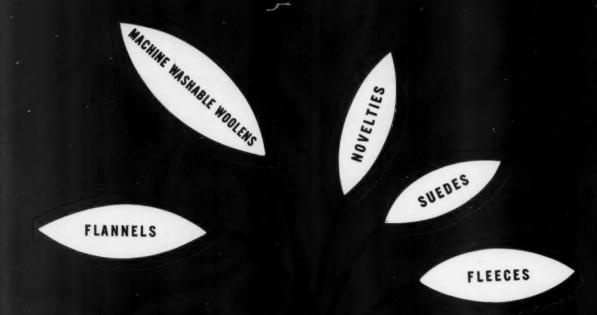


The big story on car luxury...

The gold-threaded upholstery in the Studebaker Starlight Coupe gives further indication that, wherever luxury is a factor, you find LUREX-woven fabrics. The Goodall fabric chosen here is a triumph of smart styling and essential durability. Even though the uses to which you put metallics may not be so demanding, there's a big point to the story for you. Lurex, non-tarnishing metallic yarn, made only by The Yarn Division of The Dobeckmun Company, Cleveland 1, Ohio...New York: 350 Fifth Avenue



The thread of the story is LUREX



forest tones

family tree...

A complete and colorful promotion embracing the entire ready-to-wear market — from

Mother's smart sportswear separates under her suede topper, to Dad's rugged machine-washable

sport shirt and slacks, from Junior's washable rough-and-readies to little sister's

Sunday-best princess coat. All pack the sales-appeal
of fashion-right Forest Tone colors. But more important,
all pack the selling-power of CARLETON quality woolens.

Carleton



Cranston's TWINPRINT® is the precision-perfect method for printing cotton identically on both sides. It is the ultimate in accuracy-a development combining high-quality appearance with volume-market price.

The Twinprint technique gives new scope for imagi-

native design in both fabric and fashion. Here, a Margo Walters fashion makes clever use of a George Breuer striped cotton, vat colors, Sanforized* and "Twinprinted" by Cranston, in navy, red or black. Sizes 12 to 20, to retail at \$8.95.

CRANSTON PRINT WORKS CO. · Sales Offices 40 Worth Street, New York 13, N. Y.

Suddenly...miraculously...
a zipper that won't stick,
won't catch, won't go wrong

CONMATIC'
by Conmar

Conmatic actually prevents zipper trouble before it starts!

Ever HEAR of a zipper that thinks?

Well, that's just about what you get with a Conmatic. A zipper that can *sense* trouble coming, before it happens, and then *automatically* prevents it from happening.

The Conmatic *looks* like any ordinary zipper. No bigger. The Conmatic *works* like any conventional zipper. No tricky gadgets to manipulate.

But inside the Conmatic slider, hidden from view, are tiny "thinking" guards. These little guards are constantly alert for the possibility of "catching" or

"sticking" up ahead. They sense zipper trouble before it gets a chance to happen. And prevent it.

The whole process is automatic. The only way you'll even know it's going on is that suddenly, miraculously, you'll find yourself enjoying a zipper that doesn't stick, doesn't catch and doesn't go wrong. A zipper that won't waste your time—or your temper.

Though Conmatic is still very new, you'll find it in more and more good things every day. So keep on asking for the zipper that *thinks*—Conmatic.

Conmar Products Corporation, Newark, N. J.

† Patent Applied For



TOUCH IT...

YOU WANT IT!







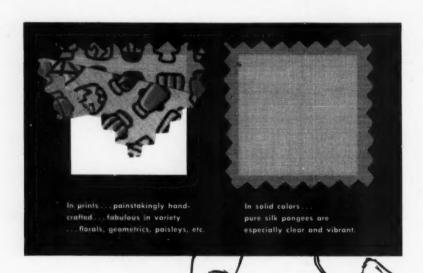




Vicara, the luxury fiber, is a product of Fiber Division, Virginia-Carolina Chemical Corporation 500 Fifth Avenue, New York 36, N. Y.

COHAMA* Imported Pure Silk Pongee

Cohama (a pioneer in the importation of pure silks) creates a new collection of pure silk pongees in solids and prints that are a delight to designers with imagination. A fabric story...rich in tradition...cool...crisp...colorful.





COHAMA fabrics

COHN-HALL-MARX CO., 1407 Broadway, New York 18,

-A division of United Merchants & Manufacturers, Inc.

47. H. RED.



new evening excitement in a famous fabric-Galey & Lord's military twill with the dazzling splendor of the Admiral's white dress uniform. The voluminous stole and underskirt-tissue gingham plaid.

Galey & Lord fabrics from Burlington Mills





The
Gift
of
Castes
Reg. U. S. Pal. Of.

to **KNIT**fabrics...

Beautifully controlled pliability

the miracle yarn that makes things fit

UNITED STATES
RUBBER COMPANY
ROCKEFELLER CENTER
NEW YORK



path of the sun



William Pahlmann ... internationally known designer-decorator, followed the Path of the Sun around the world to glean inspiration for his first venture in fashion fabrics, this thrilling new collection.

Tallmany Trints

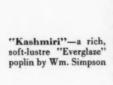
bright new EVERGLAZE, cottons by Wm. Simpson

These charming Pahlmann Prints are destined to be seen in some of summer's prettiest styles. Lovely sheer lawns and soft rich poplins, they are perfectly suited to every kind of summer fashion. And, being "Everglaze" fabrics, they have washability, lasting beauty, crease-resistance, and many other wonderful qualities guaranteed through thorough testing.

Wm. Simpson, Sons & Co., Inc. 40 Worth Street, New York



"Phoebus"—an exciting, mat-lustre "Everglaze" poplin by Wm Simpson





"Gossamer"—a petalsoft "Everglaze" embossed lawn by Wm

"Caravan"—a lovely, sheer "Everglaze" lawn by Wm. Simpson



"Filigree"—a dainty "Everglaze" embossed lawn by Wm. Simpson

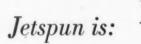
Path of the Sun "Everglaze" fashions by five well-known designers are being featured in the April issue of Glamour.

THE JETSPUN COSTUME LOOF

Automobile seat covers, when they're woven with Enka Rayon's Jetspun yarn, are high fashion costumes for your car.

Now coming off the looms of important weavers, in rich variety, are new fabrics woven with Jetspun—fabrics that bring high fashion to the seat cover field. We have swatched a few of the many embroidery effects, unusual plaids and textural weaves now available.

These are the seat cover fabrics that measure advantages in miles.



COLOR-WISE

Beautiful glowing colors, decorator-planned to harmonize with the brilliant color styling of tomorrow's cars.

COLORFAST

Jetspun has a remarkable degree of colorfastness. The beauty is there to stay. Tested by an independent laboratory using accepted commercial standards, Jetspun exceeded standards for normal end use. (That's because the colors are jet-propelled into the viscose solution even before the Jetspun rayon yarn is formed.)

NON-STATIC

Jetspun minimizes static electricity – practically eliminating annoying shocks from friction.

ABRASION-RESISTANT

The built-in strength of Jetspun rayon resists the day-in, day-out wear—the round-the-map, roundthe-calendar wear an active family gives it.

EVEN-TEMPERED

Comfortable in any weather—it is not susceptible to temperature extremes.

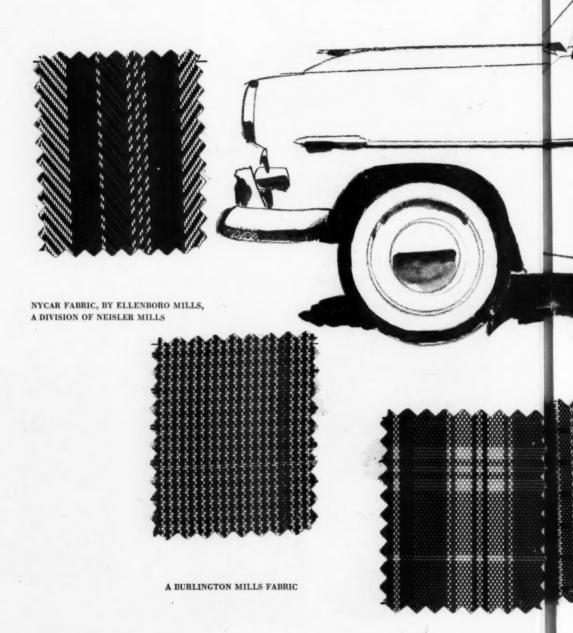
WATER-REPELLENT

Fabrics woven of Jetspun can be effectively treated for water repellency. A sudden shower does no lasting damage.

FIRE-RESISTANT

Jetspun fabrics can be successfully finished to provide excellent fire-resistance — avoiding unsightly cigarette burn holes and adding an important safety factor.

In addition to its own special properties, Jetspun partakes of the well known advantages and high quality of all Enka Rayon yarns.



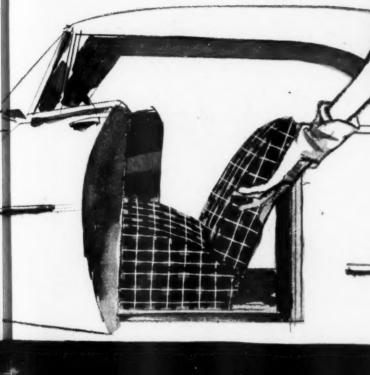
CHIXON FABRIC BY LUMITE DIV., CHICOPEE MILLS, INC.

AMERICAN ENKA CORPORATION

206 MADISON AVENUE, NEW YORK 16, N.Y.

FOR CARS







A RO-MO-TEX FABRIC
BY SCHOTTLAND TEXTILE MILLS

DIV.,

N. Y.

JETSPUN

The fast colors in the world of rayons

No magic, when it comes to durable color fastness...



The fact is: DYNEL, first of the new science fibers to be spun with color, provides durable color fastness because the color becomes an integral part of the fiber itself.

THE RESULT: broader design opportunities and important economic advantages, especially in the darker shades that are costly to achieve by conventional dyeing procedures. Write for color card today.

9 Standard Shades-All Remarkably Color-Fast

Textile Fibers Dept., Carbide and Carbon Chemicals Co.
A Division of Union Carbide and Carbon Corporation 30 East 42nd Street, New York 17, N. Y.

FIBER COLOR	No. 3 Catton Wash* (AATCC #36-52)	Color Fastness to Dry Cleaning (AATCC #25-52)	Color Fastness to Wet & Dry Crocking (AATCC #8-58)	Color Fastness After 140 Hr. in Fade-Ometer	Color Fustness to Acid & Alkaline Perspiration (AATCC-#15-88)	Color Fastness to Fulling (AATCC #2-52
GREEN • 1004	Cines 5	Class 5	Class 5	No Change	Class 5	Class 5
YELLOW • 1003	Class 5	Class 5	Class 8	Very Slight Change at 80 Hr. Slight Change at 140 Hr.	Clear 5	Class 5
TAN • 985	Class 5	Class - 6	Class 5	Slight Change	Class 5	Class 5
BROWN • 1006	Class 5	Class 5	Class 5	No Change	Class 5	Class 5
LIGHT BLUE • 1002	Class 5	Clase 5	Class 8	Slight Change at 20 Hr. No Change at 60 Hr. Change at 140 Hr.	Class 5	Class 5
DARK BLUE + 1006	Class 5	Class 5	Class 5	No Change	Class 5	Class 5
GRAY • 1084	Class 5	Class 5	Class 5	Very Slight Bleach at 20 Hr. No Change at 40 Hr. Slight Change at 80 Hr.	Class 5	Clase 5
BLACK • 290	Class 5	Class 5	Class 5	No Change	Class 5	Class 5

Staining of multi-fiber test cloth
Class 8 is the highest A.A.T.C. rating for the tests shown (see 1983 TECHNICAL MANUAL AND YEAR BOOK OF THE
AMBRICAN ASSOCIATION OF TEXTILE CHEMISTS AND COLORISTS, VOLUME XXIX)

Color fastness will tell...it's

DYNE I

UNION CARBIDE'S SCIENCE FIBER

spun with color

Designed for you... Gehring helps you create the newest fashions in lovely lingerie by giving you masterpiece designs in luxurious nylon lace. Dress designers will find the same creative craftsmanship and quality in our all-over laces for the dress industry. If you make lovely things . . . make them lovelier with Gehring Laces

you can't help but otice it!

the outstanding fabric success of the season

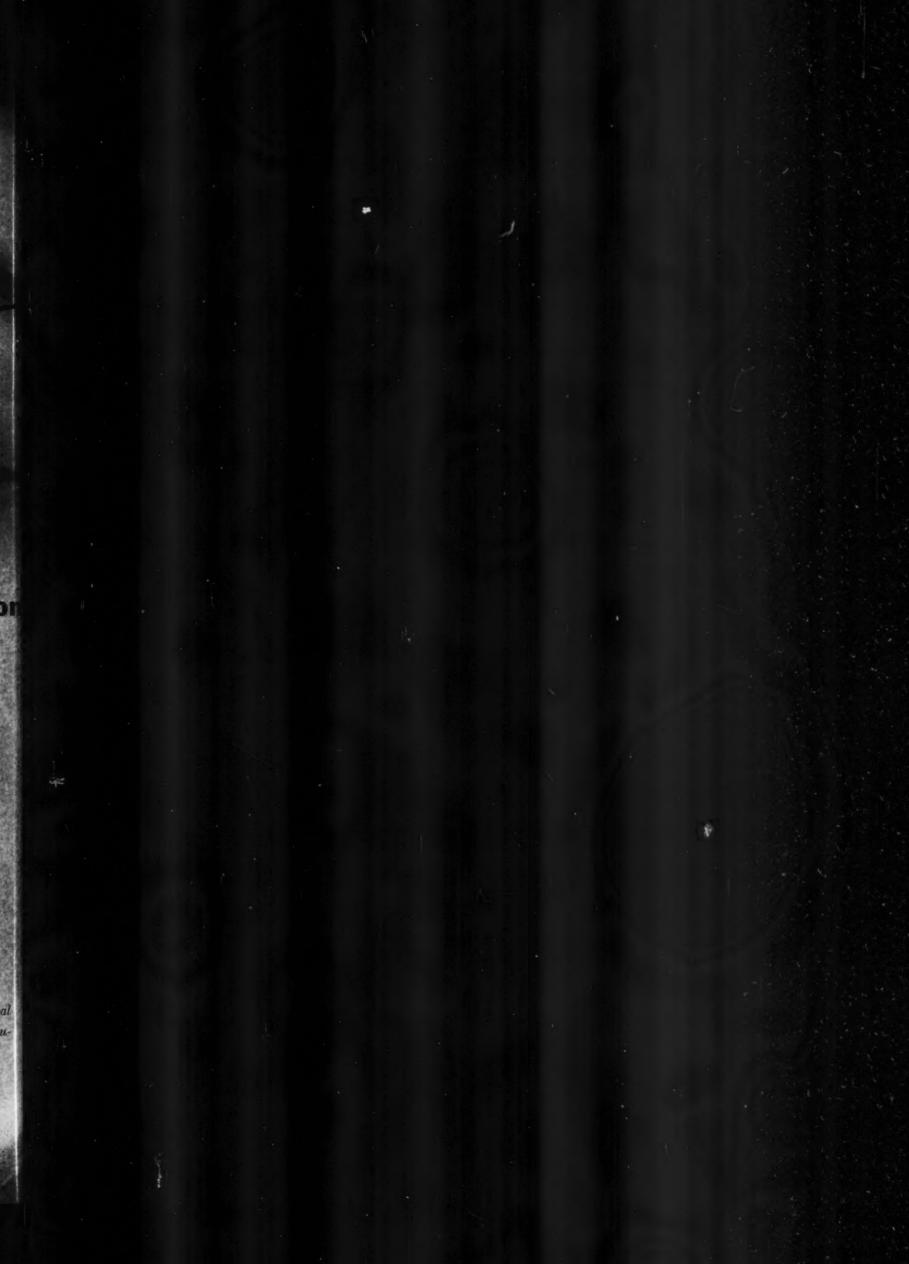
with an air wears flamellance of the server of the server

in suit, dress and blouse

Inquiries are invited! Fall color swatch cards available on request.* Flannelaire is new! noticeable! nationally advertised! A natural profit-maker for designers and manufacturers with a flair for success (the list who have already sampled, and registered their enthusiasm represents the Who's Who of our fashion world today!) From the growing-est house in JERSEY: worsteds,

washables,

PANBROOK MILLS INC. 1407 Broadwhy, New York 18 telephone LA 4-1989







Helping supply the inner beauty that sells automobiles is part of Burlington's business. For more and more are automotive fabrics influencing the choice of cars. Today's woman knows color and texture. Her car is truly her home on wheels, and its fabrics must be beautiful and long wearing.

Burlington pioneered in synthetic blends. In our North

Carolina mills we perfected them into the best-looking, longest wearing fabrics in the automotive industry. Detroit's ever more wonderful cars demand fabrics to suit. Burlington supplies them, in great variety, at realistic prices and when Detroit wants them.

When it comes to automotive fabrics, Detroit comes to Burlington. We plan to keep it that way.

Burlington Mills Bur Mil S "Woven into the Life of America" GREENSBORO, NORTH CAROLINA

Automotive Representatives: Gehringer & Forsyth, 16151 James Couzens Highway, Detroit 21, Michigan

American Silk Mills is proud to offer to the textile industry, an incredible new service of



At the very moment when TEXTURE is just beginning to be the dominant interest in falrics-American Silk Mills announces a new process of Texture Engineering capable of fantastically precise control. It produces textures from a barely perceptible doeskin on tissue-sheer stuffs, to a deep fleece in bulkier fabrics. It can suede hard finishes that never could be textured before. It gives surprising new faces to the most commonplace of materials.

It is produced by the only machine of its kind in the world. The service is available to the entire textile industry.

WE CALL IT THE

shepardene pro

another history-making first for AMERICAN

1400 BROADWAY, NEW YORK 18, N. Y · LACKAWANNA 4-2300



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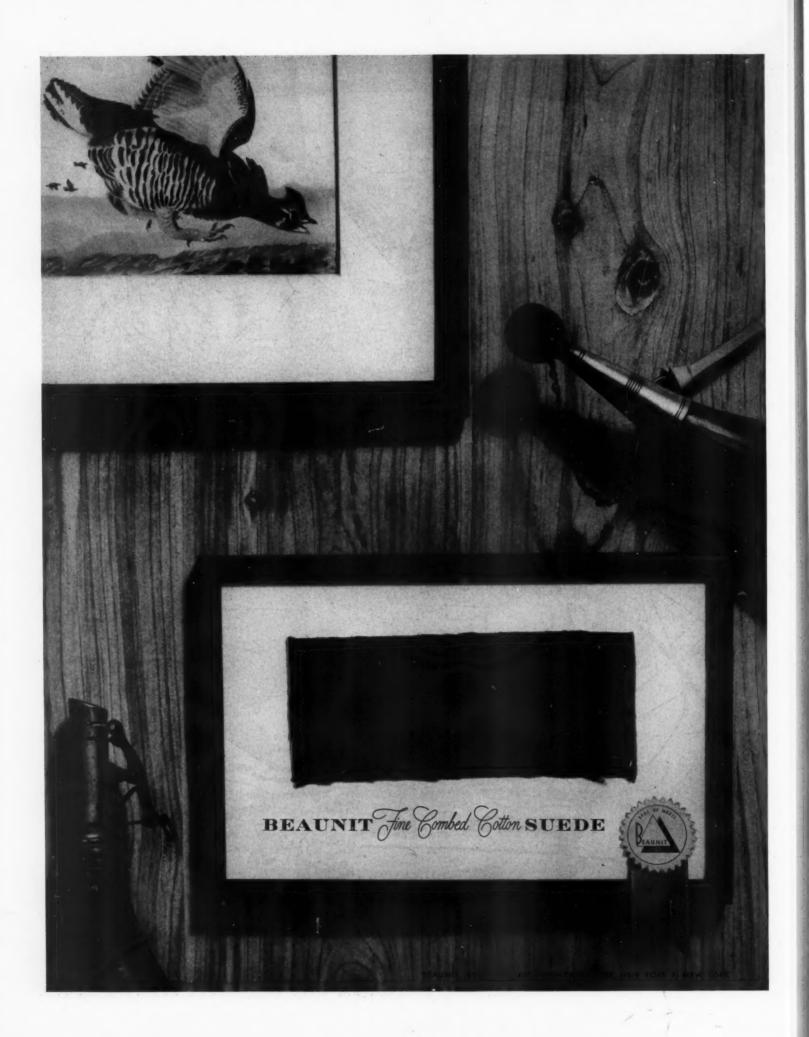
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MAX MANDEL LACES, INC. 119 West 40th.Street, New York 18, N. Y.



MILIUM MAKES LIVING BETTER

Some like it hot . . . some like it cold . . . but nobody likes it both hot and cold in the same season ... unless he is cutting, buying or wearing Milium, the insulated fabric that keeps you warmer when it's cold, cooler in the hot sun.



Hart, Schaffner & Marx lines a topcoat with Millium for bulkless, lightweight comfort.

Abelson lines a boy's coat with Millium for action-free comfort, lightweight warmth.







Leading manutacturers have put the extra sales appeal of Milium fabric behind their products in coats, suits, furs, rainwear, and overshoes for women; action-free jackets for the whole family; topcoats and jackets for men, boys consumer . . . a longer selling season for you.

and girls and draperies and comforters for the home. Even coats for the family pup.

Milium fabrics mean a longer wearing season for the

Insulated Lining For All-Weather Comfort

IN CANADA, WILIUM PARRICE ARE PRODUCED BY BRUCK MILLS LTB.





by Kenyon

Finished to Exacting Standards

KENYON know-how and constant laboratory control maintain Milium insulated fabrics to the rigid Standards of Quality set by Deering-Milliken for this product.



All Milium fabrics finished by Kenyon are certified by U. S. Testing Co. through an independent check of each day's production.



LAUNDER-OMETER



CALORIC VISATHERM

Two of the many tests to which Milium fabrics are subjected at Kenyon.

Specify Kenyon finishing and enjoy the BEST

"There is No Substitute for Experience."

HE KENYON PIECE DYEWORKS, INC.

A PIONEER IN THE FINISHING OF FINE SYNTHETIC FABRICS SINCE 1936

"KENYON OF KENYON,

N. Y. OFFICE, 1450 BROADWAY TEL: OXFORD 5-2060, 5-2061

WE ARE PRODUCING
Milium®
insulated fabrics in:
SATINS
TWILLS
NYLON
ORLON
TAFFETAS
TISSUE FAILLES
CREPE BACK SATINS
BEMBERG

""MILIUM" IS THE REGISTERED TRADE-MARK OF DEERING, MILLIKEN & CO., INC., FOR METAL-INSULATED FABRICS. LICENSED UNDER PAT. NOS. 2630620, 2630573.

AMERBELLE

The finish that improves the fabric



Made for each other

YOUR FABRIC and AMERBELLE Specialized Finish

A perfect wedding of fabric and finish . . . the harmonious blend of two, which become one . . . fabric is made complete by Amerbelle finish. The skillful team of technicians and chemists, working in the Amerbelle research laboratories have developed Amerbelle Specialized Finishes, designed specifically to bring out the best in

> Work currently being processed includes:

- * ORLON
- * DACRON
- * NYLON
- * RAYON
- * ACETATES * BLENDS
- * MILIUM INSULATED FABRICS

Here at the American Dyeing Corporation plant, Milium insulated fabrics of all types are processed. And . . . the recognized superiority of famous Amerbelle Lining Finish has made this company the largest processors of linings in America!

Your fabric will love Amerbelle finish. Let's bring them together soon ... to live happily ever after.

finishes

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JAPANESE MOTIFS and COLORINGS



rive

INSPIRED by the GREAT ARTISTS of JAPAN



BY HOKUSAL

JAPAN...land of extraordinary beauty

BY ALAN PRIEST, CURATOR OF FAR EASTERN ART, METROPOLITAN MUSEUM OF ART

• THE COLLECTION OF ISLANDS which we call Japan is one of extraordinary beauty. The chief island, Honshu, known best to foreigners, still has in its famous cities architectural memorials from the sixth century A.D. and onward down through the ages, along with the signs of a modern industrial civilization.

The island is mountainous, with huddled ranges of rounded peaks covered with groves and forests, stands of pine and cryptomeria, scattered maples and wild cherries and bamboos in abundance. Towering in scale the vast cone of Fuji, snowcapped except in the hottest weeks of summer, often hidden by masses of cloud, appears and disappears in splendid mystery. There are many lakes and rushing streams. The climate is comparatively mild, and it rains enough to keep the landscape fresh and shining the year 'round.

ON THESE ISLANDS an extraordinary race of people has developed an extraordinary civilization, one which seems to be endowed with greater feeling for the sheer esthetics of daily life, manifest in the houses of the great and those of the poorest farmers, than any other civilization that historians have recorded.

The Japanese were undoubtedly in contact with the mainland for some hundreds of years until in the latter half of the sixth century they emerged with a written language, religion, dress, architecture—in fact, a civilization in full flower, seemingly sudden, seemingly borrowed almost in toto from the Koreans and, through them, the Chinese.

From then on for some fourteen hundred years they observed the changes in Chinese culture, and such innovations as seemed to them good from time to time they borrowed. They borrowed constantly, but their borrowings were never a slavish imitation from the mainland.

Many Historians, both Occidental and Oriental, fall into the error of overemphasizing Chinese influences on Japan. They are there, certainly, but they are almost instantly adapted to the esthetic, emotional and ethical impulses of the Japanese people.

The Japanese have their own particular pattern of culture which is different from any other. In our day Japan is no longer a remote, exotic, almost mythical country. It is our next door neighbor, and we must learn to understand it. If I could, I would make Sir George Sansom's A Short Cultural History of Japan and Ruth Benedict's The Chrysanthemum and The Sword required reading for every American over fourteen years of age. I would add Lafcadio Hearn's Glimpses of Unfamiliar Japan and Mrs. Morgan Vining's Windows for The Crown Prince, a book of which I am very fond for many reasons. One of them is that it was written by a complete stranger to Japan, who came to it first after a long and bitter war amidst all the difficulties of an occupation (albeit the most generous and helpful occupation the world has ever seen). It is delightful to watch in Mrs. Vining's very simple account her pleasure in the civilization she found.

Japan of the sixth century already had a most elegant civilization. The West-

erner coming upon it in the twentieth century is always astonished to find the same care for beautiful house-keeping carried out not only in the houses of the very rich but in the houses of the very poor. The Westerner may think this is the result of

long centuries of good taste seeping down - the result of zealous good workers. Quite possibly the very reverse is true. Sir George Sansom, in a brief but lambent article in Art News of February, 1953, suggests that from very early times, long before the sixth century, the Japanese, by the very nature of their indigenous cult, made building a house or forging a tool a religious observance. He writes: "So the workman's task had a sacred character, which called for strict standards of quality and skill. Such conditions created a discipline and a tradition which, I have no doubt, aided the Japanese in the fifth and sixth centuries to learn well and quickly from Korean and Chinese masters the high craftsmanship that they themselves were to display after a short period of tutelage.'

That may well be the answer to what seems to us a cultivated thing. Quite possibly the Japanese attention to exquisite detail comes that way—beauty



FUJI IN WINTER, BY SHIBATA ZESHIN.

Howard Mansfield Collection.

first, livelihood second—the exact reverse of most Western cultures.

As we meet them today, it seems to be in the blood. Certainly from the earliest vestiges down through the centuries, and with all the changes of fashion at every point, their sense of color and design is unfailing. We can watch it from the earliest paintings to contemporary color prints.

From the late sixteenth century to the present day we have the record of the wood block prints, thousands upon thousands of them, and can watch fashions changing. You would think the color print had recorded almost every combination of color and design, but when we come to the actual textiles, robes and vestments and fragments, we are aware that the color prints give only a mild introduction to the possibilities of color and texture and design. If you look into it you will think that almost every combination has been tried. Luckily this is not so. We are told these days that the human eye can differentiate almost a million different shades of color-a staggering thought-but if you will spend a night out of doors in the country in June and watch the myriad small moths (to say nothing of the large spectacular ones) you will be dazzled with the infinite variety, not only of design but in the range of grey and fawn.

The Japanese have certainly observed and taken more from the palette naively developed by the insect world than we have. There again they have borrowed but not imitated; you may wonder what moth's wing inspired a geisha's costume. In this kind of thing they borrow... we imitate. Think of costume balls, think of Anna Pavlova of blessed memory as a dragon fly or a chrysanthemum.

Contemporary life is not simple at all, but we must live in it—an eclectic age? And how bewildering, because as never before we can look over so many periods and civilizations of the past. Here in the West designers successfully impose fashions. In Japan, while there are smart shops, every woman feels competent to choose her own.

IN MY CHILDHOOD grandmothers and great aunts mostly wore black (except for my great Aunt Helen who was a premature nudist and wore nothing except when restrained). You knew where you were with them. Nowadays grandmothers and great aunts are apt to appear in gold sequins and ostrich plumes. More power to them if they want to, but it is still a little bewildering. In Japan dowagers wear black or subdued browns and greys, and it becomes them. The Orient respects and admires age; each

year is an advantage to man or woman. Age should be steady and secure and have no need of the bright trappings of timorous young people.

It is the costumes of the prints that are best known to us, and they are mostly those of the stage and the Gay Quarters; the country people appear in the later landscape prints. In the long tradition of painting one gets an idea of the court and ceremonial robes and of

the variety of Buddhist vestments. Seen as a whole, it is apparent that each of the various categories sets off the others and presents in dress a visual scene of unparalleled harmony and beauty.

Set against the variegated green landscape with flashes of sunrise orange from the temples and memorial gates, and moonrise white from flowering trees and the countless flocks of egrets in summer, all this is a pretty thing to watch.



A woman standing watches another woman feeding fish in an aquarium. Print by Kitao Shigemasa (1739-1820) or Kitao Masanobu (1761-1816). Phillips Collection.

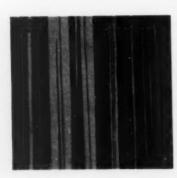


PUJI, FROM THE VILLACE OF SERTYA, BY HOKUSAL



A collection of inspirational ideas

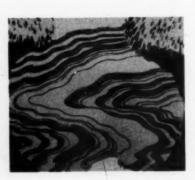




44 AMERICAN FABRICS



WATERFALL, BY HOKUSAI. Phillips Collection.





... and an answer to creative starvation



To see the possibilities in a given object or sketch — the drawings reproduced on these pages, for example - is not difficult. The fundamentals of good design and coloring are universal. Their application to specific materials and to modern techniques may come about as a result of the fertilization of creative thinking or of intelligent adaptation. We hold no brief for mere copybook duplication, but at the same time it would be folly to deny the beautiful and useful motifs and design passages which authentic art pieces provide. Ideas, motifs, combinations will quickly suggest themselves to the more imaginative designer. Whether in translating or transcribing, modern industry continually needs to be fed from the wellspring of art.





If you
have a stick,
I will give you one.
If you have not
a stick,
I will take it
Away from you.
—BASHO

How Many Design Possibilities in the Sketches on this Spread?



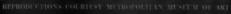


In my hut this spring
There is nothing—
There is everything













White chrysanthemums,
Yellow chrysanthemums —
Would there were
No other names.
—RANSETSU



Girl Walking in the Snow

This lovely scroll, attributed to Hiroshige, the great 19th century landscape artist, has an elegance which must inevitably strike a responding note in contemporary stylists. The handling of values, the juxtaposition of black and white so admirably balanced by the mass of middle tone in the robe, are the work of a great master and deserving of close and discerning study.





EAST and WEST
meet
on the common ground
of
ELEGANCE

JAPANESE Colorings and Motifs

in the fields of fabrics, fashions and home decorations . . .

Post-war America has developed a fondness for travel and a growing sensitivity to the stimulating art forms of other lands and cultures. The moment has now come, we feel, for the wider use of Japanese themes in men's and women's fashions and in home decorations. The growing public interest in Japanese art forms has been proved by the enthusiastic attendance at the Metropolitan Museum of Art's great Japanese exhibit of last year, this season's introduction by Sol Hurok, theatrical impresario, of the Kabuki dancers and musicians, and the increasing interest shown in Japanese motifs by some of our greatest designers and decorators.

More than ever it is being recognized that within the textile, fashion and decorative fields it is the element of creative newness that revives consumer buying interest. If the consumer is presented with merchandise of irresistible newness and romantic appeal, if new dramatizations, new colors, new designs, new faces are constantly brought forth, if both the man-in-the-street and the woman-in-the-store are shown intriguing combinations of fabrics for apparel and for the home — and if this procedure is maintained with continuity — then our fabric, fashion and home decorating industries can maintain and even improve their position . . . and individual companies and stores can prosper in direct ratio to their adoption of such a program of creative newness.

American Fabrics has, in the past, assumed its natural function of suggesting answers to the problem of creative starvation. The volume of business which resulted from American Fabrics presentations of Clan Tartans, District Checks, Paisleys, etc., has run into many millions of dollars. We refer to these fashion projects which American Fabrics has sponsored solely to point the path along which industry must pursue its thinking toward a healthier future. Production of fabrics for sale by the pound is certainly not the desirable alternative for the textile and fashion industries. Any prolonged period of continued creative starvation inevitably results in depressed, profitless situations. Only through creative newness, which will attract the consumer's eager, spendable income out of savings accounts, can we hope to resume an upward march. The importance of emotional impact on the consumer is becoming more and more apparent. Each of us must be prepared to deal with this human element in buying movements and to plot intelligently toward a positive goal.

In this presentation, we have tried to place before you a collection of motifs and colorings, ideas and thoughts which can add fashion force to your own promotional thinking . . . a collection which can help industry to find another answer to the problem of creative starvation.

please turn)



Colors and motifs of the great artists of Japan



INK STICK Other shades: charcoal incense stick tiger's breath



GINGER ROOT PINK

Other shades:
swallow's breast
festival fire

fire-fly



FUJI BLUE
Other shades:
dragon-fly
brocade
temple twilight



Other shades: castle moss willow shoot turtle



Other shades: coolie blue kite-sky wisteria

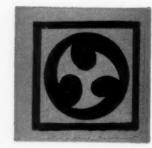
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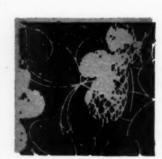
























review the 1955 fashion trend



PLUM SKIN
Other shades:
harvest drum
bronze bell
persimmon

BLU

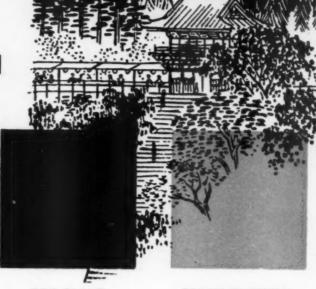
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TEA DUST
Other shades:
seaweed
mulberry green
moat stone



EGG PLANT
Other shades:
bean-paste
peony
oriental spice

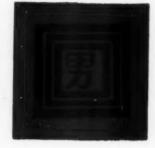


Other shades: lantern glow feather bamboo white jade



ALMOND SKIN
Other shades:
tempura tan
teakwood
carp skin







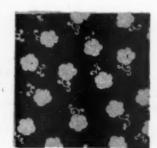
























decorative motifs . . .





















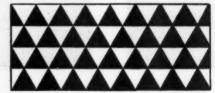




UROKOGATA (fish scale pattern)



Urokogata is a geometrical design consisting of straight lines which intersect at acute angles and form regular or isosceles triangles. The word Urokogata is represented by two Chinese characters — 解形 — Uroko, meaning fish scales, and Gata, meaning shapes or patterns. The name derives from the design's symbolical representation of fish scales. Urokogata is sometimes called simply Uroko. Nowadays the design is used as a print pattern in Yukataji, or Japanese summer bath robes. It is also generally used in the costumes worn by the forty-seven faithful retainers in the classical Japanese play, Chushingura, who make a night assault on the mansion of their lord's sworn enemy to avenge their master's death.















A pair of Japanese paintings, one called ROCKS AND SEA, the other TREES AND ROCKS, by the artist Buncho (Tani). In the Howard Mansfield Collection of Japanese art.









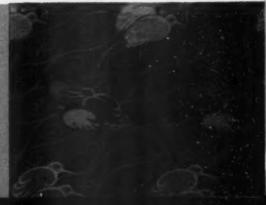
At left:

Fragment of Kara-ori - brocaded astin with floated wefts of floss in design of conventionalized motifs. Japanese 18th century.

Right:

Brocaded compound twill with stylized birds superimposed on spiral pattern.

Late 18th or early 19th century Japanese.





Actors' Crests







































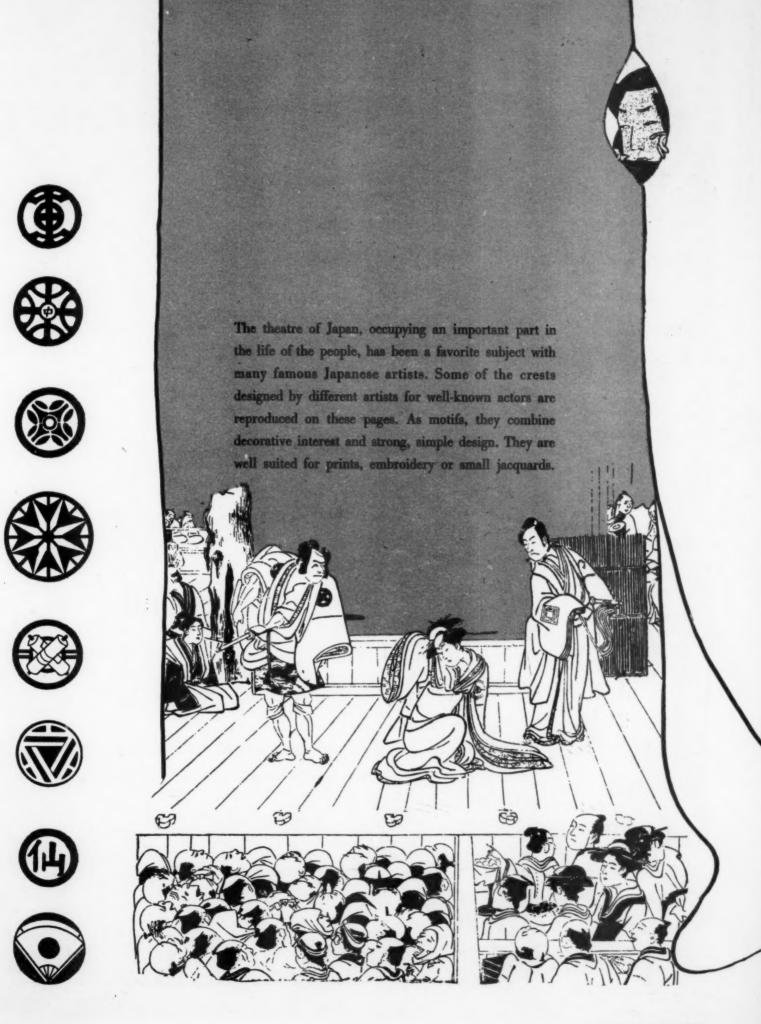






Fig. 2

Classical Japanese Patterns

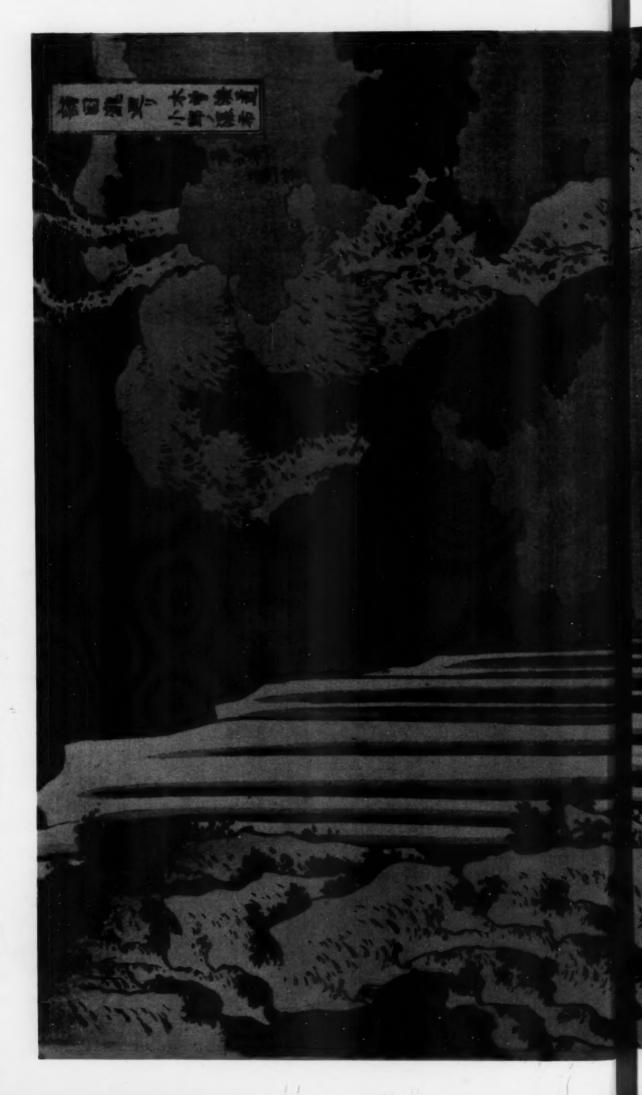
TOMOE

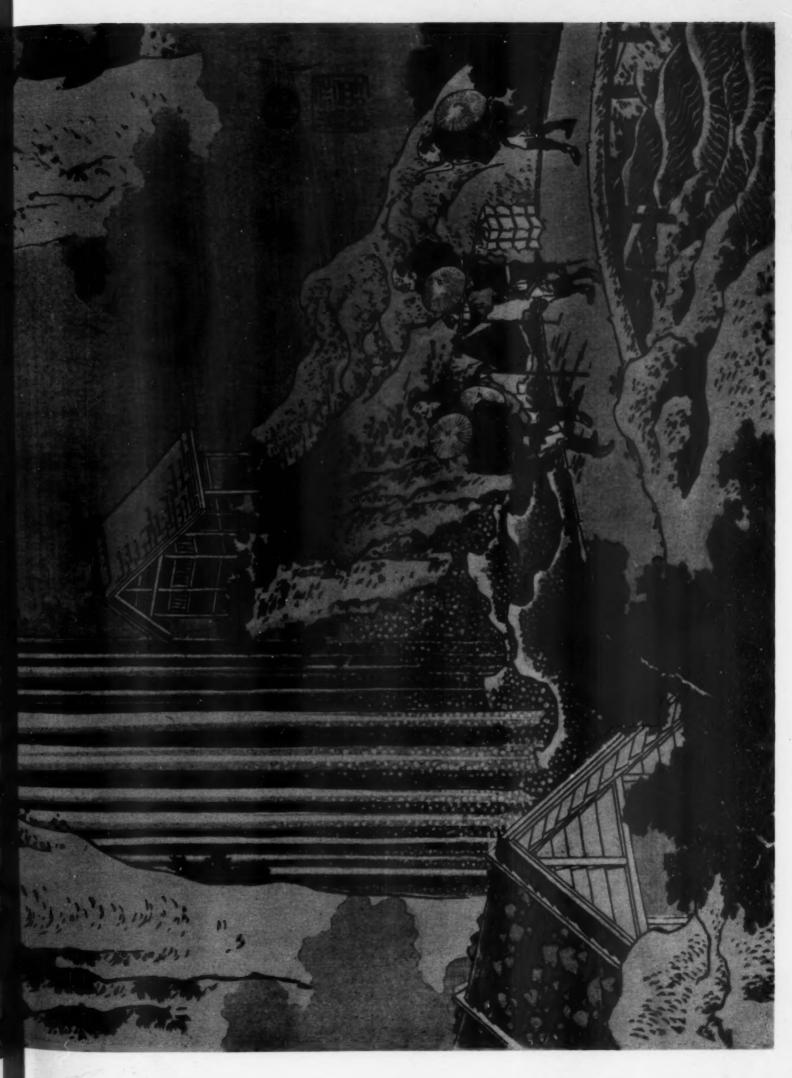
The origin of the design is still unknown. The design has been applied to convex tiles since ancient times throughout China, Korea and Japan (Figs. 2 & 3). In Japan the design was also adopted in the decoration of a Tomoe* on a special drum used in ancient Japanese orchestras, and in woven patterns of narrow yarn-dyed fabric used as a sword-hanging belt. In the years since 1000 this pattern was widely taken up in armor; also in family insignias. Fig. 4 is one of the examples. Later it was favored as a printing design on fabrics.

*Tomoe can be written in one Chinese character, E. The design with the clockwise tail is called "Migidomoe" (right-hand Tomoe; Figs. 1 & 2) and the design with the counter-clockwise tail is "Hidarid omoe" (left-hand Tomoe; Figs. 3 & 4).









WATERPALL OF ONA, BY HOKUSAI.
Phillips Collection, Metropolitan Museum of Art.

KABUKI DANCER

TAIN, BY HORUSAI

INTERESTING FACTS

on japanese dolls...pictures...kabuki...ceramics

History of the Japanese Doll

The Japanese doll (ningyo, meaning man-shape) was originally created to bear blame for human sins. As such, it was offered at shrines in sacrifice, and thrown into rivers to exorcise evil spirits that had taken possession of a human body or to cleanse a person afflicted with illness. During one period of history it had been a custom to bury favorite retainers with their dead masters, but this cruel practice was forbidden by Emperor Suinin who ordered a substitute to be buried in place of the living servant. For this purpose an earthen doll, called Haniwa, was designed by Nomi No Sukune, and was thereafter used for burial. The Hina dolls known in modern days were first made in the Kamakura period and won great popularity during the Tokugawa dynasty.

History of the Ukiyoye

The Ukiyoye (literally, genre picture) is said to have been started by Matabei Iwasa in the seventeenth century. This art conception was not popular at first as the subjects chosen were not in accord with the ideas of the Samurai, who scorned the genre of life which the Ukiyoye depicted. It was not until foreign recognition was given the Ukiyoye that appreciation of the work became general in Japan. The Ukiyoye reached great popularity in the eighteenth century.

History of Kabuki

Kabuki was in its early days popular only among the lower classes since dramas dwelt principally on illicit love and appealed to the emotions. With the passing of years and a gradual change in the presentation of drama and the taste of the aristocracy and warrior class, Kabuki became universally popular. It was during the Tokugawa period, an era of peace and luxury, that Kabuki was born and developed. Mr. Frank Hedges writes of Kabuki: "Springing from the people as a reaction to the repression of pleasure, it is but natural that Kabuki was and remains a sensory delight. Purely intellectual appeal is subordinated to the desire to give pleasure to the eyes and emotions." All the roles in Kabuki are taken by men, and dramatic artists spend many years studying and perfecting the interpretation of feminine ways.

History of Pottery

The ceramics industry in Japan is a very ancient one, but it is Kagemasa Kato, who founded a kiln in 1226 at Seto in the province of Aichi, who is considered to be the father of Japanese porcelain making. In any event, to him is attributed the vast improvement in the art following his trip to China in 1221 A.D. The word seto-mono, used for pottery in Japan, literally means articles of seto. After Japan invaded Korea in 1598 many Korean potters were brought back who produced new forms of porcelain such as the Arita ware and Satsuma yaki. Many of these original types are existent today, the distinctive features of their design and making having been transmitted through the generations. Among the most popular names in pottery ware may be mentioned Raku yaki, Banko yaki, Bizen yaki, Kiyomizu yaki, Imado yaki, Kutani yaki, Izumo yaki.



A GEISHA AND HER MAID IN A SHOWER OF RAIN, BY YEIZAN.

The selections in these pages are an indication of the possibilities inherent in the theme of Japanese motifs and colorings. As another answer to creative starvation, we present this portfolio with the confidence that the thinking elements in our industry . . . in the fields of fabrics, fashions and home decorations . . . can be depended upon to use it as a program to inject an additional element of creative newness in designing and planning. This is a move vitally necessary to project industry's development toward a brighter future.



Flanked by reproductions of floral motifs on silk is a portrait of a Buddhist abbot—scroll painting of the Ashikaga period, early fourteenth century.

Such portraits of individual personages are unusual in Far Eastern painting.

Metropolitan Museum of Art







The glamor of Eastern streets and temples, of craftsmen and quiet temple gardens, is reflected in Pahlmann's Path of the Sun designs.



WILLIAM PAHLMANN

Path of the Sun

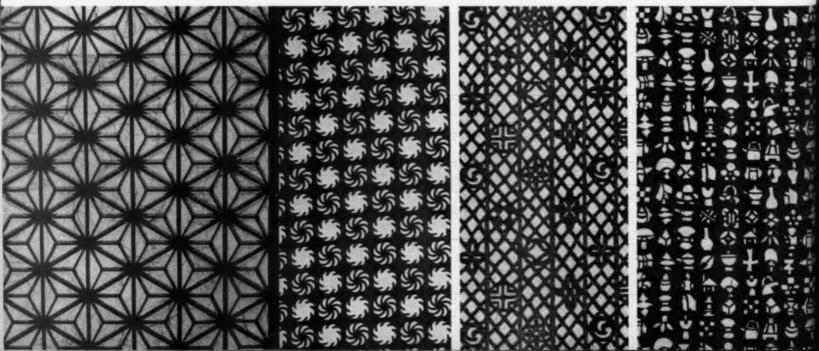
One of the important contributions of the artist to society is his ability to sense the nascent ideologies and trends and to bring them sharply into focus. It is, therefore, with much interest that we report William Pahlmann's global journey in the path of the sun for he has reflected his sensitive explorations like a prism and transmuted a fabulous old world into a crystal pattern of textile and decorative design. In the sum total, Mr. Pahlmann has sparked a renaissance of Far Eastern influence. In his own words, "this impetus is more than a trend and will persist as long as the adaptations make sense and are not simply affectations."

IN A WAY, MR. PAHLMANN'S reflective journey in the lands of the sun is symptomatic of our time. With the contraction of space and time, more and more of us will be exposed to the stimulating impact of the Orient whose exuberance of color and ancient refinement of design have provided the artist with deep inspiration and source material from time immemorial. "I am able to understand how the Far Eastern influence has pursued us down the ages," says Mr. Pahlmann. "It's all so darned picturesque you can scarcely bear it."

He is careful to point out that there is nothing brand new

about this influence and that common household words such as china, calico and madras, among others, have their origin in an influence which has persisted through the ages. However, there is undoubtedly a potent revival of interest and adaptation which grows out of our increasing exposure to the picturesqueness of the East and our accelerated affinity with its artistic motivations. As a consequence, Mr. Pahlmann believes the Far Eastern influence "is coming into a new and massminded prominence in America in contemporary architecture, landscaping and home furnishings." Japanese architecture,

The delicate formal tracery of the bamboo-and-paper screens in every Japanese house served as inspiration for fabric designs.











Japanese Theatre masks.

which was originally suited to the Pacific coast climatically, is now spreading across the country. Says Mr. Pahlmann: "The over-simplification of Japanese style is in keeping with our modern idiom which stresses function, the maximum use of space, and general freedom from clutter in keeping with our domestic problems."

And so Mr. Pahlmann logically relates this growing influence in our ways of living to all phases of decorative expression. His is a logic which stems from keen perception and imaginative projection. "The tendency of architecture and landscaping to incorporate Eastern ideas has had an undeniable effect on home furnishings and accessories. As Far Eastern aspects have influenced our architecture and landscaping, furnishings and fabrics have kept pace." It follows that our techniques of mass production will enable a housewife "to wear or decorate with fabrics of style and taste inspired by designs and motifs from many corners of the world."

Suiting action to his words, Mr. Pahlmann has entered the fashion field for the first time. The immediate and tangible offshoot of his enthusiastic junket, which is the culmination of several interrupted attempts, is his début in fashion with a group of Everglaze cottons for William Simpson & Co., called appropriately "Path of the Sun." In his series of five fabrics, he has captured the delicacy of Oriental motif and splendor of color and has interpreted them with a contemporary flair.

Illustrated here and on the following pages are vivid designs translated into eminently functional clothes. Cut by such designers as Nelly Don in women's and misses' dresses, by Nelly de Grab in separates, by Alice of California in junior fashions, by Cabana in beachwear and sunwear, and by the Bloomfield Company in casual dresses, we have a far reaching penetration of Far Eastern inspiration in all phases of the mass market. The exotic flavor has been reduced to the common denominator with taste and imagination and the practicality demanded by the average American consumer. It gives her an exciting identification with the far corners of the earth and a refreshing newness in apparel.

Since William Pahlmann is preeminently a designer-decorator, his departure into fashion is significant of the vitality and excitement inherent in Japan, India and other lands of the sun for our market. For the past few years we have seen distinguished interpretations of these influences in specifically themed apparel by some of our foremost designers. But they were isolated expressions of designer individuality. Mr. Pahlmann has synthesized this trend into a movement and given it articulate expression which, in itself, promises to carry the movement forward. In concluding his fascinating saga of a path in the sun, he ardently believes that we must continue to interchange our ideas and artistic motives and that "it is the responsibility of all designers to forward this effort."

... continued

Japanese homes have a look of spaciousness without emptiness and of designed informality, reflected in current design trends.



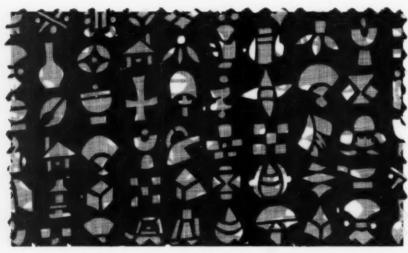


Fresh Inspiration for our Fashion Markets





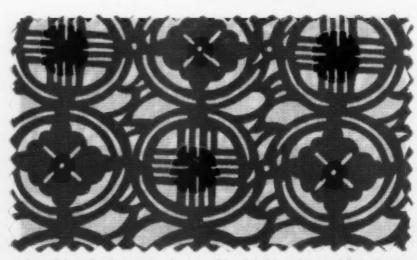
Gossamer is the design used in the junior fashions at left, by Alice of California, inspired by the traceries on a Siamese screen. The colors in the petal-soft embossed lawn include yellow with blue, mauve with blue, and coral with turquoise, on a white ground.



Sun-back halter dress, with brief, bow-trimmed white jacket from The Bloomfield Co., uses a sheer lawn in CARAVAN design, the print pattern motivated by the wares of caravans on trade routes from China to Damascus. White design on green, navy, or brown.







From Cabana Beachwear come the sun and beach fashions shown at left, both utilizing soft, lustrous poplin in KASHMIRI design which recaptures the beauty of a woman's hand-painted Hindu sari. In pink, blue, or beige for the predominating color.

From Path of the Sun collection of "Everglaze" fashion fabrics, designed by Pahlmann for Wm. Simpson Sons

学学学等 常學學學 宗给你给 A pair of separates from-Nelly de Grab. The skirt design, PHOEBUS, was inspired by China's morning sunburst. Mat-luster poplin in blue and aqua, or olive and yellow.

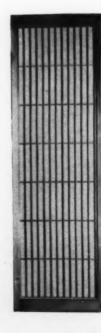


Musician Shinichi Yuize playing the Koto, traditional instrument.

WHEREVER WE LOOK we see the impact of Eastern creative imagination on Western craftsmen. Chippendale's furniture, the lacquer and marquetry of Louis XV, the Chinoiseries of Louis XVI, the porcelain of Sèvres and Dresden, the Impressionist School of painting, modern European architectureall of these reflect Eastern influence.

Today this trend is more magnetic for the West than ever before. The spacious and flexible interiors, the serenity, the informal yet calculated beauty are factors which accord with our desire for relaxed simplicity in living. And in decoration, in the combination of the man-made with the machine-made, of the natural with the artificial, of the useful with the beautiful, we still have much to learn from the East.

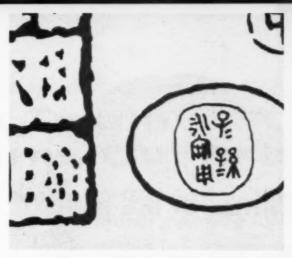
Traveling make-up box with metal mirror, and decorative screens.







"Kabuki"





Poetry characters for East, West, South, North, Snow, Moon-inspired by Kabuki, theatre of Japan.

"Paddy Flowers"

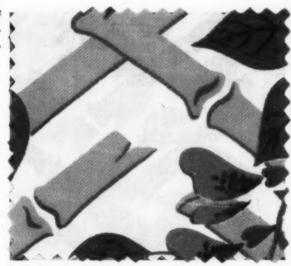




Inspired by wild grasses and water plants abounding among the rice paddies throughout the Orient.

From Path of the Sun collection of "Everglaze" decorative fabrics, designed by Pahlmann for Cyrus Clark.

"Kowloon"





Bamboo trellises and wisteria, inspired by the gardens of Kowloon, the Chinese peninsula of Hong Kong.

Derived from the Oriental lace-like patterned Shoji screens of lacquered sandalwood and rice paper.





"Shoji"

Condensed Impressions of the

Lands of the Sun

whose richness and variety colored Pahlmann's Inspiration



"In Japan I was enthralled by the beauty and simplicity of design motif. The Japanese love of nature is persistently reflected in most of their designs . . . I enjoyed the beauty of their calligraphy. The quality of hardware that they use on their sliding doors and screens is superb. They are responsible for many interesting uses of straw, wicker and basketry. I was impressed by the Japanese lacquers, old and modern . . . and some of the textiles were fascinating, especially the narrow width, blue and white printed cottons traditionally used for kimonos"

"Every traveler to Hong Kong takes away memories of the floating population . . . Over 100,000 live on sampans and junks. Some of these craft are painted in wonderful colors and have spreading sails of golden straw matting."

Of Bangkok... "The temples fling their lacy towers into the air in a wealth of brilliant color — emerald, peacock blue, burnt orange, fuschia and scarlet, highlighted with silver and gold. Whole temples turn out to be mosaics made of bits of broken glass or porcelain that catch and refract the light... The people love bright colors and put them together in a wild melange. Design inspiration is all around."

Of India... "There is an over-all recollection of startling and brilliant color... the saris of Indian women — sky blue, plum red, royal purple; the roadside foliage enlivened by wild peacocks; the hordes of chattering monkeys..."



Mark Twain Turns Out to be Wrong

textile industry must think in terms of fabrics with built-in cooling systems

There are several things wrong about one of America's favorite quotations that "everybody talks about the weather but nobody does anything about it." To start with, it may be wrong to attribute it to Mark Twain. No record of this line has been found in his published works. That is point No. 1. Point No. 2 is factual rather than literary: a good deal more has been done about the weather than one might think. Point No. 3 is again factual: a good deal more should be done than we are actually doing, especially in the field of textiles.

In a resumé of things that have been done about the weather we do not necessarily include professors who seed clouds from planes to make rain. The best opinions seem to hold that they are merely diverting precipitation from one spot to another and monkeying with the rain schedule. Nor are we thinking of the enormously important developments in climate control by air conditioning.

Our present concern is with the important research work that at long last is being done in weather trends. Although it is practically impossible to get any two meteorologists to agree about the causes, there is no question about the facts. The evidence in such a book as William J. Baxter's "Today's Revolution in Weather" is overwhelming proof that the heat zone is moving northward at an amazing rate.

Don't let even the most violent snow storm fool you. During the next few years we may have a winter or two of ferocious cold, but the net result will be unprecedented contraction of the ice cap and progressive expansion of the heat belt, according to all the experts. Furthermore, from here on you will find that long range weather forecasts will be an important part of business planning and business policy.

Operation by Guess and by Gosh

So far the textile industry has not done much about the weather; consciously, that is. Actually there

have been many drastic adjustments. Let us list just a few. During the course of our various and assorted world wars, the woolens and worsteds in men's winter suits have dwindled from 16 ounces to somewhere around 12. Now please don't say central heating brought about this diminution in weight. We had central heating back in 1914 - but we had colder winters. Another adjustment of people's attire to warmer weather is the coat with the detachable lining, which can be zipped in, come a brief return engagement of the ice age.

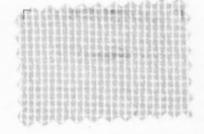
No acute observer of the contemporary scene can miss the fact that more and more people of all ages and both sexes have been discarding more and more hats, gloves, gaiters, vests, long Johns, woollies, mufflers, as well as the weightier fabrics. To be sure the warm weather is not totally accountable. You must also credit important assists to the casual trend, such as the rebellion against constriction in all forms of clothing.

In weighing cause and effect, however, it is advisable to remember this: the don't-hem-me-in styles would not have made much headway during the last decade if our winters had been getting colder and colder, instead of vice versa. When there's snow on the football field on Thanksgiving, the boys in the stands don't go hatless and vestless, and their dates wear something more substantial than bras and (please turn)





High style dobby weave acetate and rayon lining with Milium, for women's wear by ERLANGER BLUMGART, finished by KENYON.



puckered nylon-Orlon shirting fabric for men's sportswear, by ALLEN SNYDER, finished by AMERICAN DYEING.



Very fine Bemberg rayon satin stripe lining fabric with Milium, for men's wear, by ERLANGER BLUMGART, finished by KENYON.

Mark Twain Was Wrong . . . continued

panties under flimsy dresses — fur coats notwithstanding. Incidentally, the heavier furs are going out and the lighter furs are coming in . . . and the fur bearing animals go farther north every year.

"Put Those Overcoats in Mothballs!"

The foregoing subhead is quoted from Baxter's book on the weather. The author goes on to say:

"If you have anything to do with the adornment of human beings and make your livelihood at clothing, shoes, textiles, etc., you must study the new facts of life. We found in our studies of climate that in the northern areas, the fur hat, for example, was joining the ranks of the bicycle and becoming an antique. In Canada, we found earmuffs, fur hats, and other frigid clothing being relegated to the closets. The Hudson Bay Company, after generations of making its wonderful heavy, warm blankets, is now forced by climate to consider lighter blankets that will not sweat the dickens out of the individual in bed...

"Yes! I am afraid those who sell heavy winter clothing, such as overcoats, winter underwear, and winter sweaters must change their merchandising ideas. Only the other day, one of our research men was sold a semi-tropical tuxedo because the retailer found that the heavy winter formal clothes that the past generation wore are getting less and less in demand, with more tropical weights being used. Some live wire men's clothing manufacturers are aggressively pushing a warm, heavy, detachable lining that one can wear inside a topcoat when the occasion warrants, and so do away with the necessity of purchasing both an overcoat and a topcoat. A new type of woolen material has been invented that possesses insulating qualities capable of keeping individuals more comfortable in the new climatic conditions. One could discuss many phases of the new lighter weight materials that the change in climate is fast bringing about. Certainly, it will lead to increased popularity of outdoor, casual clothing."

Now it is time to narrow the discussion down to specific and practical limits. Just what does the expanding heat belt mean to mills, manufacturers and merchants? What readjustment can be made?

Bonanza for Air-Conditioned Constructions

As the weather gets hotter fabrics must get cooler. That certainly stands to reason. There are several ways in which fabrics used for apparel purposes can keep wearers comfortable in hot weather. One of the easiest and most obvious is by letting a lot of air in and out of the fabric.

The rising temperatures of the last few years have been reflected in the comeback of such open work shirtings as lenos, and other semi-peek-a-boo effects. There is another type of construction which keeps one cool by keeping a good deal of the fabric away from the body; namely, plissés and other crinkled types. The quest for cool constructions does not stop with body fabrics, as is illustrated by the pocketings of nylon net which have just been introduced in

summer slacks, and stabilized stitch, warp-knitted nylon for porous shoe tops.

The more this subject is explored the more it will become apparent that knitted goods of all kinds are made to order for the higher temperatures that are headed our way. The fact that knitted woolens in socks and sweaters are excellent protection against cold should not divert attention from the endless array of cool knitted fabrics in the proper yarns and constructions. More and more smart money is bound to be invested in knitting operations.

Even Lighter Weights Wanted

The fact that men's suitings have dwindled from 16 to 12 ounces in the last couple of decades should not give rise to the conclusion that a stabilization point has been reached. Worsteds in tropical weights are making inroads not only in tuxedos but also in business suits for year-round wear. There is clearly an opportunity to develop a fabric that would tip the scales just about midway between the average tropical of today and the average winter suiting.

This is not as simple as it sounds. It poses a bit of a problem, especially in the case of woolens. An interesting case history is furnished by one of the old line Connecticut mills, the Cyril Johnson Woolen Company of Stafford Springs. This mill has assigned itself the problem of making a year-round suiting to weigh between 10 and $10\frac{1}{2}$ ounces.

Roger Newell, president of Newell Textile Sales, selling agency for the Mill, explains some of the difficulties as follows: to achieve a lighter weight suiting it is necessary to spin finer yarns. Types of yarns fine enough for the proposed weight lack strength for everyday wearing purposes; in other words, some sort of carrier is needed as a strengthening agent. This can mean only one thing: some kind of strong man-made fiber must be added to the finer yarns to bring them up to the required strength.



THE HUE AND CRY for lighter fabrics reverberates beyond the woolen mills. The cotton mills are hearing it too, louder and louder. For example, have you noticed the startling increase of lighter weight shirts during the last few years? And have you noticed the interesting variety of cooler constructions? Surely this could not be happening if our summer temperatures were falling. It can be stated with equal certainty that more and more men will discover that many of the classic shirtings they have been wearing

for years are both too heavy and too tightly woven for the hottest weather. It seems a clear cut case for producers and converters of shirtings to restyle and redesign fabrics to conform to the trend in the weather and the corresponding changes in apparel.

Hydrophobic Fibers Need Cooling Systems

It might be decidedly constructive and helpful to think of air-conditioning in terms that go far beyond offices, restaurants, homes and common carriers. If you attack the problem of what is required to air-condition apparel, you sooner or later come up against the fact that certain fibers are intrinsically cooler than others. In this connection linen has been known to be cool ever since it was first used.

One of the qualities that make some fibers cool is their ability to absorb bodily moisture and thus facilitate the lowering of temperature by increasing the rate of evaporation. Some of the new man-made fibers, however, are innately hydrophobic. The advantages they possess in breaking all records for drying time are offset by the disadvantages brought about by their reluctance to absorb perspiration. This has unquestionably been responsible for a return to cotton underwear on the part of many women in the south.

That does not mean that man-made fibers are seriously threatened. It does, however, mean that something in the nature of a cooling system must be devised — either by blending with cooler fibers or by looser and more open constructions, whether knitted or woven. The great strength of such a fiber as nylon permits much airier constructions without making the fabric too flimsy.

Bigger Wash Days Prophesied

While hydrophobic fibers need special handling for coolness' sake, they are made to order for the washing machine age, an age which is still in its infancy. No one who is working on fabrics for service in hot weather can fail to be impressed by the fact that launderability is becoming part and parcel of every fabric development. The closer we approach tropical conditions in climate the more we will be compelled to reckon with tropical conditions in frequency of clothing changes. This means a bigger and better wash day for all. The fabrics of the future must therefore not only be cooler, but easier and safer to wash. More and more this inevitably means machine washing. If it also means easy ironing, or elimination of ironing, so much the better.

Cooler Colors Coming Up

Considerable re-examination and re-evalution all along the line is decidedly in order. Take the matter of colors. Naturally light colors are favored in summer and dark tones in the winter. When it gets really hot, women stop wearing their black dinner dresses and black town suits.

Among the forgotten facts of our student days is the famous experiment of Sir Francis Bacon proving that dark colors are hotter than light colors. Bacon did not set up any fancy equipment. He merely took two squares of cloth of equal size—one white and one black—and put them out in the snow side by side. The snow under the black cloth melted to the ground while the white cloth, repelling the sun's rays, kept the snow virtually intact. This is just another way of saying that when it becomes unbearably hot, fabrics should be restricted to the very lightest shades.



Obviously a balance must be struck somewhere. There are no 100% ideal fabrics any more than there are 100% ideal building materials. No fiber can be highly absorbent and quick drying at the same time. The qualities are mutually exclusive.

The most successful fabrics will always be those which are so designed and so constructed that they possess the maximum advantages and the minimum disadvantages for their specific end use. Since hot weather comfort will be written into more and more end use specifications, it is obvious that the textile industry will be working for the weather man in more ways than one during the years to come.

The Ad Men Do Their Bit

The advertising fraternity and the public relations people are climbing aboard the band wagon, and publicizing hot weather by every art and artifice at their command, to sell the various ways and means of keeping cool. In the summer, billboards and car cards and display ads are full of pictures of wilted men and women in the last stages of heat exhaustion, because they didn't buy their air-conditioning in time, or eat the right food, or drink the right iced tea, or wear the right clothes.

Thousands of tons of printer's ink are purchased every year to proclaim the merits of wonderful new summer clothing that is cooler and lighter or more porous or wrinkle-resistant than anything you have worn before. The letters C-O-O-L appear in print every spring and continue to make headlines later each summer. The word has become a favorite in the vocabulary of advertising.

There will be more tub thumping before there will be less. Mr. and Mrs. John Q. Public are becoming heat-conscious to a higher degree than ever. What is more important, they are aware that it is no longer necessary to swelter and suffer. It need no longer be the privilege of the few to live in a cool house, travel in cool cars, eat cooling foods and wear cool clothes. The fabrics of the future, specially engineered for warmer weather, are going to be greeted by one of the most receptive audiences on record •

The Boom in Blends

The conclusion is no longer in doubt. The Luther Burbanks of the textile industry who conjure up new fabrics by grafting one fiber on another will not be denied. The fruits of their handiwork are everywhere. The family wardrobe is full of success stories for multi-fiber fabrics. Multi-fiber is perhaps a fancy name for blends, but it possesses a descriptive quality suggestive of enhanced values. At any rate, the omnipresence of multi-fiber fabrics in the modern wardrobe is an insistent fact and is part of the boom in blends.

Suburban Stripe suiting of Orlon, rayon and acetate for casual dresses and sportswear, which retains its pleats, by COHAMA. Diplomat, a 50% rayon, 50% Acrilan fabric which washes and holds its pleats and is available in a variety of colors, by DEERING MILLIKEN.

A blended fabric of Totarn and acetate, with crepe texture and Shepardene finish, by AMERICAN SILK MILLS.

THERE ARE NO price limits on blends, no seasonal or geographic road blocks. There are no age barriers either. Everybody is included, from the toddler stage to the armchair age. Blends run the gamut of apparel all the way from nylon reinforced overalls and work pants to new machine-washable Orlonblend fashions. Conspicuous among them are the new Dacron and cotton fabrics that have brought to the oxford shirt the blessings of drying-while-youwait and no ironing. Then there are the Orlon and wool suits which have broken all long distance records for keeping their crease, and the Dacron and worsteds with their built-in resistance to conditions that detract from smart appearance.

You see blends in action everywhere. Look at the wide swath Milliken's Lorette has cut in women's apparel. It has become one of the most frequently mentioned names in the fashion world. In the field of knitted fashions, you at once think of Princeton Knitting Mills with a range of fabrics wide enough for a whole machine-washable wardrobe. Without modern textile blending it couldn't have been done.

The star example is the automobile business, where mono-fiber upholstery fabrics have virtually disappeared. This sweeping statement is in no way an exaggeration. Practically all the upholstery fabrics in the 1954 and 1955 cars are blends of one sort or another. The other important fact to be noted is that every one of these fabrics utilizes at least one synthetic fiber in order to achieve the extraordinary combination of qualities required. Detroit has certainly discovered modern blending with a vengeance.

The conclusion is not so obvious as one would suppose. It would not do to take for granted that it is a clean sweep for synthetics in blends. The mere mention of the word Viyella should be sufficient to settle that point. Here we have one of the oldest of blends and yet it remains one of the most successful textile mergers ever made, because it is the special virtue of this cloth to combine the warmth and texture of wool with the washability of cotton. For years this cotton and wool blend rarely came over to the United States from its native England. Look at it now! Surely you would go far to find a more apt illustration of the way blends have burgeoned. The success of Viyella and the Swiss Lanella has attracted so many followers and imitators that the suffix ella has become generic for washable wool and cotton materials. Considering how many years Viyella was a sleeper, isn't there abundant food for thought in this robust revival?

The New View of New Fibers

At the same time the bulk blends will continue to rely largely on man-made fibers. This has been facilitated by a complete change in attitude toward the subject. To begin with, the words *Magic* and *Miracle* appear to have been outgrown or outworn by the copywriters. Certainly they are frowned on by the producers of fibers. Since no one is there to wave the magic wand, it now looks as though the new fibers will be permitted to find their place in the scheme of things in a sane and orderly fashion.

Many will continue to get to market strictly on their own. The demand for all-nylon hosiery and all-Orlon sweaters seems to be insatiable. But an even greater demand is in the making for new fibers in new combinations — blended with other fibers, both man-made and nature grown, to bring out the optimum in each. This has been tacitly admitted for a long time; now the idea is actively advertised.

WE QUOTE FROM an educational advertisement of Du Pont on "The inevitability of wearing Dacron." Until very recently this ad would have described the advantages of fabrics made of Dacron without benefit of any assistance from other fibers. Not now. By unmistakable implication the copy narrows the subject down to blends.

We like to say that the addition of Dacron makes any good suit better. It's inevitable, too, we think, that you'll want to experience the advantages of a suit made with Dacron polyester fiber.

The ad does not tell the reader to go get himself a suit made of Dacron, but with Dacron... a suit that is better because of the addition of Dacron. The door is not closed to a garment made entirely of this new fiber, but the upshot of the message is a positive and special plea for the blended material.

There have been many Celanese advertisements in similar vein, stressing the particular contribution of their "beauty fiber" combined with others.

Of all the fibers, new and old, the one most consistently and persistently promoted in the blend is Vicara. In fact the current series of advertisements proclaims it as "the fiber that beautifies the blend." And it seems to be supplying the necessary spark to carry Vicara on to greater things.

Why the Long Delay?

Since the blending of metals and other structural materials has revolutionized one industry after another, it is indeed strange that the textile world for a long time lagged behind in exploring the possibilities of multi-fiber fabrics. Surely the development of such *blends* as the aluminum alloys, without which aviation could never have reached its present status, should have inspired mills to follow suit in the fabric field.

It was not as though the textile industry had been lacking in examples of success. To be sure they were few indeed, but some were highly successful. Viyella has already been mentioned. The first great American blended fabric that comes to mind is

Palm Beach, a perfected version of which is still worn all over the country, not only by men and boys but by women as well. The original Palm Beach blend antedates the first World War. It is a classic example of one of the most important reasons for blends; namely, to secure the advantages of a fiber without its disadvantages. Palm Beach kept the coolness of cotton but counteracted the wrinkles by blending with mohair. If it is at all possible to fix any one period for the birth of the American summer suit, this would be it.

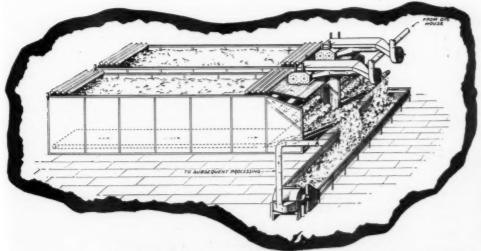
Think how many years elapsed before another blended fabric attained any degree of national prominence whatsoever. It is hard to understand why a formula for a successful textile operation that was so highly publicized should have passed into desuetude in all but a handful of mills.

Blends are Basic in our Life

Nothing can stop blended fabrics. The concept of improvement by combining, which is the fundamental definition of blending, is deeply ingrained in this world of ours. By the practice of blending, man has actually been able to alter the course of nature. You see examples of this all around you. Loganberries, golden bantam corn, as well as many other fruits and vegetables were never grown by nature. They were blended by man. Had nature been left to her own devices there would never have been a springer spaniel or a dachshund or all the other animals bred by fanciers for special purposes. It is the same story with cattle and horses and with just about anything you can name. If there are too many seeds in grapefruit, we blend them right out of existence; if we want a new color scheme, we blend them pink. Of course, in the case of plant life it's called grafting and in the case of animals it's called cross breeding and in the case of metals it's called alloying. All are pseudonyms for blends.

Some of the most valuable substances in the world are not useful to us in what might be called 100% pure form. We have found it necessary to resort to blending to make iron into steel and sand into cement

(continued on page 110)



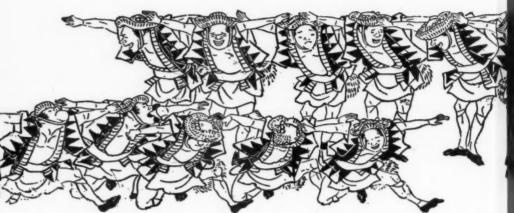


Sketch at left shows Proctor roller distributors, placed on top of re-blending boxes, which automatically blend stock, then discharge it onto a feed table. At right: photograph of one of the newest Procter blending systems which employs accurate weighing feeds with skewing aprons set over constantly moving long apron which feeds picker.

Everybody Wants to Get into the Act

this raises some perplexing questions...





ONCE UPON A TIME the butcher was content to sell meat and the baker to bake bread and the candlestick maker to follow his appointed calling. Today's purveyors to the great consuming public have largely jettisoned the old system of specialization. The modern shoemaker does not necessarily stick to his last. Instead, he may open a smart men's furnishings store on Fifth Avenue the way Whitehouse & Hardy did and may even follow this remarkable retailer's example as one of the country's leading impressarios of new fashions in casual attire.

Of course shoe stores have been selling socks for many years, just as hat stores have been selling ties. If memory serves, the drug store was the first of the specialty merchants to go into other lines in a big way. This seems to have started when the soda fountain was metamorphosed into a lunch counter. Today you will find plenty of drug stores that do a big business in gifts, toys, books, liquor and jewelry, as well as the traditional stationery, toilet articles, candies and cigars.

In the course of time this tendency in merchandising has amounted to a mutual encroachment on one another's preserves on the part of various types of retailers. A shining example is the big job in soft lines done by the Schulte Cigar Stores. From a rather haphazard beginning, their lines of wearables have expanded to the point where brand names of such basic items as men's shirts and shorts are now prominently featured.

This particular form of competitive piracy has not always won the golden rewards hoped for by the entrepreneurs. For example, the automotive supply stores, though conspicuously successful with electrical goods, radios, T-V sets and other hard lines entirely remote from motor vehicles, have on several occasions come a cropper when they attempted to barge into the merchandising of textile products. Items like overalls and other work clothes specially selected for wear while tinkering with automobiles have been moderately successful. Neckties and

dress shirts, subject to the touch of fingers frequently smeared from contact with automobile parts, have not done so well; and some rather grandiose expansion plans have backfired.

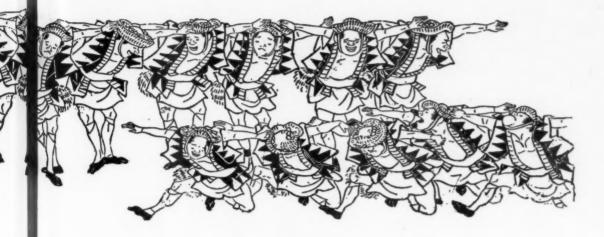
During the years between the world wars there was a good deal of jockeying around. Many men's stores became coeducational and many furniture stores went into the clothing business to the limit of their resources and ability. By 1950 a balance seemed to have been reached, so that once more retailers could go about their business without fear of competitive raids by other merchants.

Today the situation is entirely out of balance, and anything can happen. Maybe the supermarkets in your particular community are sticking largely to groceries and meats. In many parts of the country, however, they are already important factors in textiles. True, the sales of soft lines in supermarkets have not attained particularly inspiring proportions; that is, figured on an overall average basis. Some individual food chains, however, have already become dry goods merchants in a big way. Towels, hosiery, T-shirts, handkerchiefs and underwear are the most popular textile items in the mammoth food fairs; but you're likely to find almost anything from gloves and pre-packaged girdles to aprons and dresses.

The Lure of the High Mark-up

The big lure is the high markup on dry goods, generally more than double that of foodstuffs. This takes on a delightful, rosy hue to the management of the food chains, whose rising break-even point is particularly worrisome in view of their narrow operating margin. Most of them have yet to learn about the drawbacks that go with the higher markups.

To date the mills have been slow to take cognizance of this new field for fabrics. Then there has been a lot of backing and filling, not to mention a few dismal failures, such as attempts to sell fabrics by the yard. The modern Should fabrics be specially developed for the new *His and Hers* stores? Will textiles need re-styling and re-packaging for supermarket selling? Is interdepartmental vandalism in department stores on the increase?



butcher's boy is certainly letting his imagination roam when he starts to dispense fashion fabrics a few yards away from the meat counter. On the other hand, the textile industry must recognize the fact that one day not far from now the period of trial and error will be at an end. Maybe the optimists who predict that 10% of super market sales will be in textile products are 'way off the beam, but there can be little doubt that the ultimate figure will be well along in the hundreds of millions of dollars.

Suburban stores and many of the shopping centers that are sprouting up everywhere must be reckoned as influences that are breaking down established categories. Porch furniture and garden equipment are sold along with the appropriate casual clothing. Many suburban stores will carry almost anything — and frequently do, regardless of what the sign over the door may say.

In Which Department Does it Belong?

The new specialty shops for Mr. and Mrs. or His and Hers, or however it pleases you to call them, could eventually make it well nigh impossible for many textile products to be manufactured for men only or women only. An entirely new kind of co-educational styling, manufacturing and packaging is by no means beyond the bounds of reasonable expectation. This has already gone far beyond the towels embroidered His and Hers. There are some amusing examples, like the Cellmate Pajamas for father and mother, in horizontal black and white prison stripes with a big red heart on the coat. The Lad and Dad combinations and the mother and daughter styles must not be overlooked in this breaking down of barriers.

The sniping sometimes goes on almost as merrily between departments in the same store as it does between different stores. The men's work clothes buyers and the men's sportswear buyers are great hands at siphoning off merchandise from one another, with the merchandise manager acting as umpire in this little piratical game. Many a pair of cotton slacks in the upstairs store is just a souped-up version of the work pants that used to be carried in the basement. Conversely, fabrics once found only in sportswear and casual clothes, including even synthetics, are to be found mixed in with the overalls and work gloves down below the street floor level.

The forces at work are much more powerful than those involved in a tug of war between buyers. A new classification of clothing seems to be emerging to occupy a place midway between work clothes and casual clothes. This idea received its initial impetus from the so-called hobby jeans for work around the house and yard. The specifications call for apparel that is sufficiently serviceable for the most rugged weekend work but smart enough to do double duty for casual wear; in other words, work-and-play clothes. This idea has been bandied about theoretically for years; now it is receiving serious, practical consideration not only by leading mills but also by leading manufacturers.

How Green is the Grass?

There is a fatal fascination about the other fellow's back yard. People will go on thinking that the grass is greener there and the dollars grow more luxuriously. When sales begin to slide and the break-even point to rise, why not try something else? Thus Jensen, the famous Fifth Avenue silversmith, is now an important children's clothing store. The Mark Cross people have gone far beyond the confines of their original leather goods. Knox, the erstwhile men's hatter, and still one of the best, has become a smart coeducational clothing store. You wonder what furniture stores, shoe stores and food shops will do next to make a bid for a bigger share of the consumer's dollar by taking on textile products. To what extent will the new types of retail outlets, especially in the suburbs, break down established clothing categories? These are some of the broad questions confronting the

These are some of the broad questions confronting the mills that are working on tomorrow's fabrics today •

Summer 1954 FASHION HIGHLIGHTS

L'Art et la Mode of Paris says ...

The password is simplicity . . . suppleness . . . casualness. The couturiers themselves add YOUTH, for fashion has never been more lighthearted. The return of Chanel has had its influence on this fashion expression, and it is evidenced in silhouette lines, in detail treatments, and in choice of fabrics.

Silhouette. Christian Dior says adieu to the princess dress. The shirtwaist dress is becoming the great star. Jacques Fath extols the slender silhouette, using clever darts to mould the body. Balmain, likewise emphasizing the reed-like form, uses pleats in his fuller dresses.

Coats. "Straight with no fullness" describes the favored coat. It is made of tweed, light ratiné, silk, cotton, and will go everywhere.

Tailor-mades. The elegant woman in Paris wears for town a little black tailor-made or a grey or navy toile dress, with or without jacket. The white tailor-made — in cotton, faille, linen, silk, or in a blended fabric — will be worn from dawn to midnight.

Collars. Numerous and varied are collar treatments — sailor collars (Dior, Dessés and Balenciaga); linen collars (Lanvin-Castillo); organdy fichus (Givenchy); huge Eton ties (Fath).

Evening Wear. Light, filmy dance dresses, especially chiffon, sway out over frothy petticoats. Evening dresses, even the most formal, are preferably of white organdy or sheer cotton. Ensembles for informal evenings are a great favorite—a short dress for dancing or dining out with a light faille or thin cotton coat.

Fabrics. Cotton, whether figured or plain, is king of the season. Its textures are innumerable and remarkable in quality and surface effects. Prints are a must, whether of flower or other design motifs, and are seen on all fabrics. In the ascendancy are silk-and-wool mixtures, a whole family of jersey cloths, silk with the look of serge, chiffon, and linen and linen mixtures.

Men's Advance FASHION BULLETIN

Compiled by Gentry's Fashion Staff

More than ever before . . . lightness in weight, regardless of the item of apparel, dominates all fashion thinking. Because it's so important, this theme — emphasized in some places, merely mentioned in others — will run through the entire summer fashion section. The Gentry fashion staff feels that the entire concept of sportswear is rapidly changing. Color, fabric texture, model — these take much of the fashion spotlight away from pattern. Generally speaking, new pattern interest exists only in sport coats, with other basic items of the ensemble becoming simplified to the nth degree. Flamboyancy, which had become over-emphasized, has compelled better-dressed men to move in the opposite direction.

Some Specific Fashions to Watch

Eggshell Shades in matching suits. This is the first departure from the trend to dark color suits observed at the fashion-setting level for a number of years. It bears watching! Majority of examples depicted will be non-conventional versions.

Shades of Purple as the newest family of sports-wear color tones. Extremely high fashion, these were observed during the resort season. They should be considered in the same light as were shades of pink two resort seasons ago. Shades run from deep plum to definite but masculine lighter casts. Vibrant lavenders and feminine pastel interpretations are not in the picture. Most frequently seen in slacks, sport coats, and as a ground or pick-up color in sport shirts.

Formal Wear for hot weather . . . at home or away . . . depict an entirely new concept in design. Featured is the silk mess jacket in neat black-and-white houndstooth check. With it will be worn tropical weight silk evening trousers, batiste pleated shirt and velvet evening shoes.

Cotton Accessories for town . . . because they so perfectly interpret the lightweight theme. Neckwear, belts, suspenders, shirts, etc. are all light in weave . . . light in construction.



Mesh Sport Shirts. This is a type of shirt which showed noticeable acceptance during the resort season. Weaves run from obvious, wide-open fishnet types to more subtle, less obvious open weaves. Styles include crew neck or conventional slip-on polo type. A special feature is the black mesh shirt with the bright look.



The Bright Look ... a new development in sport shirts, sport coats and slacks ... achieved through the use of fabrics that have a definitely bright, lustrous look.

Wash-Wearable, especially keyed to travel ward-robes. Suits, sport coats, slacks, shirts . . . all will have the features that allow them to be washed, hung up to dry, and worn again within hours, without the need for pressing.



Footwear. New lightweight construction . . . new light looking styles . . . new lightweight leathers, fabrics and soles . . . are the features in shoes.

Wool Jersey Slacks... in black, in colors, styled in the unpleated, narrowed-down shape. This is the first new fabric to make its appearance in slacks for a considerable time.

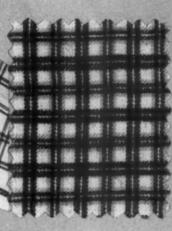
The Checked Sport Coat . . . the one patterned item in the sportswear kit that is showing an increase in popularity. Bold checks — not toned-down ones — on white or deep-toned ground. Multicolors, single colors — all merit mention.

NEW MEN'S FASHION MAKES DEBUT

A new concept in collar and neckline design . . . combining the appearance of a conventional shirt collar with functional neckline often used in active ski garments. It originated with Trasformazione Tessili, internationally known shirt stylist of Turin, Italy, and was designed for the effect of nonchalance combined with functional utility. MacGregor Sportswear has translated the garment for this country's needs in terms of a Raycara fabric which is made by Mooresville Mills.



As shown in Gentry Magazine . . .



cera . . . a combed cotton, tears and rayon fabric which completely washable and eshrunk for men's shirtings, by mooresville mills

The sports shirt with jacket of similar design



Rayon Report

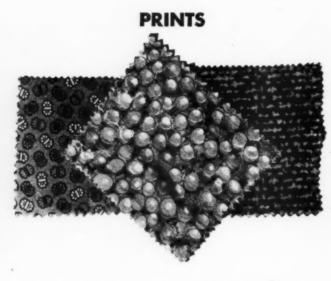
People are doing more things with rayon today than they have for a long time. New styling, achieved through new finishing techniques and through blending with other fibers for new effects in textures, colors, prints and patterns, is the order of the day. Because of rayon's all-round qualities, new rayon fabrics are being created to meet the most diverse demands of fashion.



FABRICS ILLUSTRATED - from Fabrex, Folker Fabrics, Fuller Fabrics, Lankenau, William Skinner & Sons.

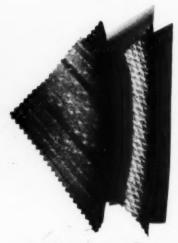
CREPES

- from Onondaga Silk Mills.

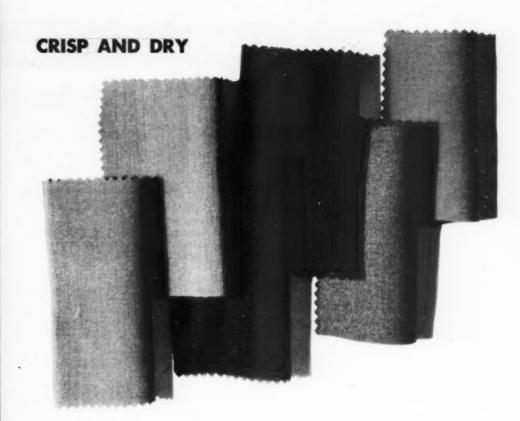


FABRICS ILLUSTRATED - from Folker Fabrics, Fuller Fabrics.

SUITINGS



-from Cohama, Deering-Milliken.



FABRICS ILLUSTRATED - from Cohama, Deering-Milliken, Fabrex, Folker Fabrics, Fuller Fabrics.



-from American Silk Mills, Cohama, Deering-Milliken, Folker Fabrics, Fuller Fabrics, Greenwood Mills.

A rayon and acetate dress fabric with Lurex thread which is completely washable by machine or hand and is also crush- and wrinkle-resistant, by DEERING MILLIKEN

Progress Report on Dynel



Dynelaine, a new 10½-11-ounce, yearround suiting of 70% wool, 30% Dynel by CYRIL JOHNSON WOOLEN CO.

Noteworthy in the trend toward general expansion is the development of the new Dynel* spun with color fiber, available in nine standard shades. Tried, tested and already accepted in such items as deep-pile collar, cuff and boot trims,

paint roller fabrics, filter fabrics, blankets and draperies, Dynel, with its outstanding inherent characteristics, is proving that it has as logical a place in apparel blends as it has in industrial, domestic and trimming fabrics.

THE OPENING WEDGE driven two years ago in this market (see American Fabrics Issue No. 22) was set in a little further during recent months. Improvements in dyeing and finishing techniques, including the introduction of Dynel spun with color, now place the fiber in an open position for wider use than previously envisioned.

Among the factors behind its growth in trade and consumer acceptance is the uniformity and the predictability of its performance in finished fabrics. This in its turn is partly due to the relative ease of dyeing and processing Dynel. But the most important reasons for growing demand are still the functional characteristics of the fiber, which include softness and warmth, pleat-, shape- and press-retention, stretch- and shrink-resistance, mildew-resistance and mothproofness, fire-resistance, long lasting loft, greater strength and abrasion-resistance, and its rapid drying qualities.

Technically, the most recent significant development has been the production of Dynel spun with color in standard shades of black, navy, brown, tan, green, yellow, grey, taupe and light blue. Several other colors are at present under development. Incidentally, this is the first of the new synthetic fibers to be offered in a solution-dyed form. Dynel spun with color not only provides fastness to light, laundering, perspiration, crocking, dry cleaning, chlorine and peroxide bleaches, gas fading and abrasion, but makes possible durable dark shades at a cost far below conventional methods.

Dynel spun with color may presently be seen in men's and women's suiting and dress fabrics as well as in pile trim for stormcoats, overcoats and dresswear. (It is also seen in easy-to-comb, life-like doll wigs.) It is expected that fade-resistant bathing suits will soon be added to the list. The expanded use

of Dynel for fall will cover apparel blends ranging from infants' sleepers and underwear to suitings, blouses, separates, dresses and resort wear.

In Men's Wear

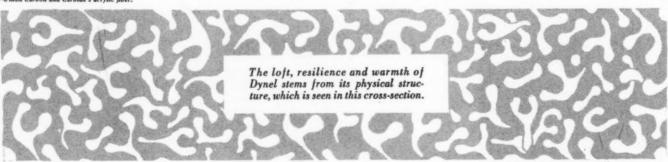
Particularly significant in the men's wear field will be the Dynel-and-wool suits and slacks. A limited quantity of 1,200 of these suits offered last fall by Browning-King's New York stores sold out in three weeks. These stores again offered these suits in mid-February and reported they were "walking out of the store." A good supply of Dynel-and-wool slacks gave an added impetus.

Also accepted in a limited introduction last fall were women's skirts, dresses and blouses in Dynel-rayon-acetate, Dynel-wool and Dynel-cotton-nylon blends. Besides indications that these items will be available to the consumer in much larger quantity this fall, new styling ideas of the top designers are being interpreted in Dynel blends, aided by the availability of Dynel spun with color.

The men's and women's winter underwear business is very important. Last year over a million Dynel-cotton underwear garments were purchased by the consumer and a sharp increase in these items is indicated for next fall. Certain practical limitations of all-woolies and their lack of dimensional stability have been overcome through the expedient of blending cotton with Dynel. The latter's soft hand and thermal insulation plus cotton's absorbency provide comfort with warmth and excellent performance.

The success of Dynel in so many fields lies in the important advantages offered to the ultimate consumer. Put in a nutshell, this means, in most cases, higher fashion with lower upkeep, at budget prices.

*Union Carbon and Carbide's acrylic fiber.



Cotton Classic Now in Nylon





All filament nylon Byrd cloth, shrinkagecontrolled, with Zelan water-repellent finish for snowsuits, jackets, rain and outerwear, by REEVES BROTHERS



THE NEWS THAT Reeves' renowned Byrd Cloth is now offered in nylon has a strange ring to it. What next? Maybe they will be making Steinway pianos out of Fiberglas someday. Be that as it may, the manufacturers who urged Reeves Brothers to develop a companion fabric in nylon to the original cotton Byrd Cloth believed it was the fabric the market wanted.

For years this remarkable fabric with its ultra-close weave had been the *doyen* of outerwear fabrics and to surpass, in nylon, an established cotton of this sort was quite a problem. Yet there was no question that the public favored nylon for outerwear, and that nylon was quicker drying than cotton, a very important asset especially in children's garments.

Could nylon also achieve that combination of lightness, strength, water-repellence, as well as a high degree of resistance to wear and tear and other deteriorating influences, and still be as comfortable as pima cotton Byrd Cloth? Could an all-nylon Byrd Cloth possibly be made a super-Byrd Cloth for some end uses? Could the allure of miracle fibers be combined with their positive practical qualities to be able to satisfy the greatest stickler for quality?

That is the type of thinking that started the ball rolling. There was to be no compromise with a market situation in which the name of nylon was frequently used as a come on even to the extent of featuring nylon in big type to advertise materials that did not contain more than homeopathic quantities of this fiber.

It turned out that the laboratory and mill people at Reeves Brothers found themselves involved in a much more formidable development program than anticipated. The problem was not merely to produce a serviceable and attractive outdoor fabric but a new version of a cloth acknowledged to be one of the finest made anywhere out of any fiber. There is no question of the fact that if you made a basic selection of the standard fabrics of the world, Byrd Cloth would rank high among them. It was a long time before the Reeves technicians were satisfied that they had attained their objective. First samples were shown late last year. Experimental snow suits of the new material were subjected to severest testing, and other applications in various types of outerwear were also probed with keen interest.

No Change in Status

It goes without saying that the new cloth is anything but a substitute or replacement for the famous original. Its purpose is to make nylon available in the same type of dense, high count, closely woven construction that is responsible for the unique qualities and characteristics of the famous cotton Byrd Cloth. These have been repeatedly chronicled. In fact the whole story of the cloth from its romantic origin throughout its distinguished military and civilian career is a favorite with textile writers. No wonder, since it serves as a model of fabric development at its best.

Byrd Cloth Beginning

Way back in the twenties, Admiral Byrd wanted urgently the kind of cloth that now bears his name. His experiences with fur-lined parkas worn by Antarctic explorers were pretty gruesome.

He presented the problem to a close friend, W. Harris Thurston, a converter of specialty fabrics. Thurston decided that Reeves was the mill to work with. The ensuing development of the fabric was largely responsible for Thurston's subsequently joining the Reeves organization. The solution to Admiral Byrd's textile problem turned out to be a weave of great density, utilizing 300 fine combed 2-ply yarns to the square inch to obtain a new balance of qualities: maximum lightness, strength, wind-resistance, water-repellence and porosity.

It was not long before the outerwear apparel industry became interested in this fabric, for down in the Antarctic, where the temperature drops to 80° below zero and where the winds blow like no other place on earth, the fabric was a triumphant success. Loaded as it was with promotional possibilities, Reeves Brothers believed that licenses in each industry should be arranged.

The first commercial application of Byrd Cloth was with a leading raincoat manufacturer, who saw that the smartness and graceful draping qualities of the material, combined with its unique functional virtues, made it a natural for men's and women's raincoats. From here the fabric made its way into snow suits, all-weather jackets and sundry other types of outerwear, not to mention slacks and shorts. Admiral Byrd took such an active interest in the cloth that he became a director of Reeves Brothers. The United States Army took an active interest too, an interest which was quickened when the war clouds appeared on the horizon. In fact Uncle Sam is still the largest customer of this classic cotton. During the War the amount of yardage required for flying suits and later rescue tents was so great that it was necessary for Reeves to show other mills how to turn out the cloth. Now the addition of the companion fabric in nylon again focuses attention on Byrd Cloth. It will be interesting indeed to watch developments.



New Verve Comes to an Already Exciting Field

MR. MORT...
BETTY CAROL...
and the JUNIOR MARKET

On the fashion horizon, in an area that abounds with news and excitement . . . the junior market . . . there looms larger and larger a new talent or, perhaps more accurately put, a fortuitous combination of talent in the team of Mr. Mort and his designer, Betty Carol. Their clothes-making story has to do with giving the career girl easy-to-wear and easy-to-care-for clothes within the reach of her pocketbook.

Having a junior figure herself, Betty Carol knows that the American girl wants dresses that fit well, are made with care, and have fabric interest to spice the essential simplicity of the prevailing silhouette. Because her fashions start with the fabric, she maintains a close relationship with textile sources and with them develops patterns that become hers exclusively. Such styling gives added value to clothes she designs.

Betty Carol specializes in double duty dresses that have removable touches to make them adaptable for day-into-evening. Her dresses are cut to accentuate the bosom, they are contrived to achieve a quiet femininity that junior figures, whatever the age, require. The fact that her clothes are in the right stores—that, while they have a simple look of elegance, they don't have a price look—indicates that there is a necessary niche being filled by the firm's fashion offerings.

Both Betty Carol and Mr. Mort are strong believers in cottons for twelve months of the year, especially since cottons have been so beautifully styled and colored. But, they say, they like any fabric that has a fashion appeal — and this to Betty and Mr. Mort means fabrics that are not banal. Because European fabrics are original and daring, they also on occasion turn their eyes toward the European market.

The team works well both in the matter of taste and in the conviction that original styling and superb fit can be had at a reasonable price. No matter how economy-minded the consumer may be, this far-sighted firm believes that there will always be a market for the unbeatable combination of good styling and sound value — for merchandise that meets the demand for the elegant and uncluttered look.





Junior Dresses, Young Third Floor

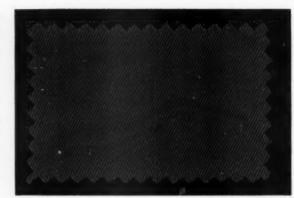
Berkeley Street, Boston





The original "white khaki" dress designed in 1952 by Jane Derby which started a new vogue for fashion items in Army cloth.

At right: Cramerton Army Cloth of combed cotton, which is made from two-ply yarns in both warp and filling. Mercerized, Sanforized. By GALEY AND LORD



Army Cloth Report

an inquiry into questions about a basic fabric

Is Khaki the name of a color or a cloth?

What touched off the work clothing revolution in 1932?

Why did it take fashion designers 22 years to discover Army Cloth?

Why did athletic coaches go to the Army for football pants?

What is meant by infiltration into fashion at two levels?

What is the difference between Khaki and Chino and Sun Tan?

Why do ex-G.I.s and their dates like Army Cloth?

One thing is certain. The Army's cotton uniform fabric has become the order of the day for everything from work pants and students' slacks to a glittering array of high fashions. It is consequently distinctly advisable for those concerned with textile trends to dig down beneath the surface to the fundamentals of this remarkable fabric.

At the outset it is important to recognize that here is a cloth which has knocked an impressive collection of textile traditions into a cocked hat. The very origin of Army Cloth was unorthodox, since it was in a real sense not so much a textile evolution as an Army development. It came into existence not to capitalize on a commercial opportunity but to fill a military need.

In no other way would it have been possible to launch a fabric that cost almost twice as much as the closest comparable materials. Such a project would take a bit of doing even under the most favorable circumstances. You can imagine what the prospects of success were at the very rock bottom of the depression.

Historical Perspective

Here is the story. The cotton uniforms of World War I were nothing short of atrocities. They were a lot of drab, lack-luster, faded misfits, no two alike. The cloth was coarse, the colors were fugitive, the shrinkage was appalling. After the war the Quartermaster Depot of Philadelphia decided to do something about it — something rather drastic. The decision was to develop the finest kind of cotton uniform for the American soldier that could be produced, with the best materials and methods regardless of cost or any other considerations.

Maybe the development of vat colors and shrinkagecontrol gave the signal, but the officers at the Depot had some bright ideas of their own. They decided

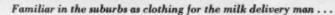
(please turn)



Cotton twill used with simplicity and lightness in a striped dress for beach wear.









and on the highway for the heavy truck and transport driver ...

Army Cloth . . . continued

to specify a good, substantial 8.2-ounce weight and standardize on combed cotton and two-ply yarns rather than single strands, carded. The result was a piece of cloth that was finer in its particular field than anything ever heard or dreamed of.

Such was the original Type I Army Cloth that was brought out under the aegis of the Quartermaster in 1932 after exhaustive research and development work by leading mills. Such it is today, with only negligible changes, and that is really remarkable.

The Army has purchased many hundreds of millions of yards of the famous Type I cotton uniform material and resorted to substitutes only in procurement emergencies. The preference continues, as a record of 195 million yards purchased by the Army since 1947 impressively indicates.

Working Into Work Clothes

You would think that bridging the gap from military to industrial service would have been a natural transition. By no means. Old man Price Barrier reared his ugly head, and the work clothes industry flatly refused to consider fine cotton twill for work pants. It must be remembered that prior to 1932 manufacturers of utility garments were for the most part interested in turning out the cheapest shirts and pants that could be made at the lowest prices. You can imagine their reaction when they were asked to pay practically double what they had been paying. Galey & Lord's Cramerton Army Cloth was the first fabric to buck the solid line of trade resistance to the new idea, and the man who carried the ball was

Svend uses bright blue Army twill for this spring hat in his Paris collection. the late Harold Day, Galey & Lord's sales representative who was then traveling in the Southwest. The rumor is that he gave away 5-yard cuts for sample pants. The first trial orders that came in from the stores were greeted with amazement by the manufacturers. The whole operation seemed high-falutin' and impractical; but orders for a few dozen became orders for many dozen. All at once the trade realized that Army Cloth had caught on.

The unique luster of the fabric caught the eyes of customers on the counters, and its greatly increased wearing qualities offset the high initial cost. The slogan, *Dress Up to Your Job*, began to be used wherever work clothes were sold. In spite of the depression, the forces responsible for making the American standard of dressing the highest in the world were not to be denied.

From the very outset the beaten path was left far behind. In an era when most fabrics were anonymous, especially heavy duty materials, Army Cloth started out with all flags flying on a branded and advertised basis. Cramerton Army Cloth and Reeves Army Twill have been telling their story direct to the consumer for many years.

By the mid-thirties Army Cloth had become the most accepted cloth for better work shirts and pants. The next number on the program was the development of a range of colors. The two-ply combed yarns and the high degree of mercerization made these colors more brilliant than anything previously possible in rough-and-ready apparel, with the result that Army Cloth began to find its way into all kinds of industrial uniforms - for gas station attendants, delivery men, municipal employees, and whole troops of others. Year after year more and more colors were added to the roster to snap up the appearance of uniforms for band musicians, circus employees, fraternal organizations, and cadets by the battalions. In the meanwhile, football coaches and athletic directors made the discovery that the cloth the Army





and for the gas station attendant at the traffic circle . . .



Army cloth continues to dominate the campus scene.

used could withstand the grueling ordeal of the gridiron better than any other fabric they had been able to secure. When bright colors for football uniforms started to come in, it was discovered that Army Cloth excelled in the spectacular eye-appeal that both the public and the players demanded, as well as in the necessary strength and stamina for competitive sports. From then on football and basketball pants and softball suits in every conceivable shade enlivened the athletic fields of the nation.

G. I. Joe Takes Over

Now you have the picture at the precise point in 1941 when Uncle Sam began to send out his famous Greetings to millions of men of military age, a practice in which he has been industriously engaged ever since. And that is the real reason for the current Khaki craze. A prominent part of the equipment brought into civilian life by returning veterans is generally a couple or three pairs of Army Cloth pants. The military service has driven home the lesson to millions of wearers that their old Chino is one of the few fabrics that literally and actually improves with use, growing softer and smoother the older it gets . . . with a sort of old shoe comfort all its own. The mellow hand and luster last through repeated launderings. Beneficiaries of the G. I. Bill of Rights took their khakis with them to the college campus, while those business-bound wore them weekends and during odd hours.

Before long the mothers and the sisters and the cousins and the aunts, by now confirmed slack-addicts themselves, began to realize that they had been missing something and started making over any uniform pants they could lay hands on into slacks or shorts. Thus, quite imperceptibly, was the scene set for the debut of Army Cloth for fashion.

On into the Fashion Field

At this juncture you begin to encounter a chain of curious circumstances in tracing the career of Army

Is Khaki a Color or a Cloth?

How much twisting will the English language stand? Now the editorial pages of some of the women's magazines are talking about "white Khaki." Might as well talk about white navy or white maroon or white black, for that matter. One scribe makes no bones about saying: "Khaki has nothing to do with color, for that drab olive has been demobilized by Uncle Sam and put to work in the fashion field."

The word Khaki was coined by British Colonial troops. The soldiers of the Queen fighting in Afghanistan dyed their white uniforms with mud to be less conspicuous targets for enemy sharpshooters, and called the result Khaki after the local word for mud. The British are likewise responsible for the introduction of Chino into the nomenclature of the fabric, since this obviously has to do with the China service. Sun Tan, on the other hand, is the American G.I.'s contribution to the cause—and it's a good name too.

This still does not answer the question whether Khaki is a color or a cloth. Obviously there are forces at work tending to change the meaning of the word, among countless other English words that are being jockeyed about. Modifications of meaning are taking place all the time. For example, such a word as virtue was not used by Shakespeare as the opposite of vice but to signify the power or ability to do something. The determining factor in the matter of definition is actual usage. If enough people keep referring to white Khaki or blue Khaki, the name will lose its original meaning of mud color and will be used exclusively as the designation for the Army type of cotton twill. The moral seems to be: never underestimate the power of a woman editorial writer.

Cloth. To start with, no one knew Army Cloth by that name in its fashion debut. It was called, and still is, either Khaki or Chino or Sun Tan. Whatever you call it, and however meteoric its career, Army Cloth could almost be called preposterous as a fashion fabric, having thoroughly shattered all precedents and ruthlessly broken all rules.

For example, it took the designers 22 years to discover this cloth. Considering the fact that designers are anything but slow to unearth new materials for their creations, this circumstance alone is noteworthy. If the cloth had not been easily accessible during these two decades, the delay would be more readily understandable; but the facts of the case are that it has been one of the most conspicuous fabrics on the American scene for almost a quarter of a century. The designers saw it in the training camps and on parade, in khaki uniforms and in grey uniforms; not by the thousands but literally by the millions. To this staggering total must be added all the industrial uniforms, athletic uniforms, fraternal uniforms, and heavy-duty apparel.

What kept the blindfold on the sharp eyes of the style scouts ever since the early thirties? Maybe it was the remote origin of the cloth. In fact when the blueprint for Army Twill was drawn at the Quartermaster Depot in Philadelphia, there wasn't even a thought of any civilian use whatsoever, let alone a gala excursion into the world of fashion.

Infiltration at Two Levels

Almost simultaneously Army Cloth appeared on the avenue and on the campus. It was literally a case of breaking into two widely separated strata of the world of fashion. The closest approximation to an opening date would be Spring, 1952, when Jane Derby introduced her dressy, elaborately trimmed suit of Cramerton Army Cloth. Almost concurrently slacks of the same material began to be worn by Vassar students. They liked the mellow texture and the luster of the old Army pants affected by the ex-G.I.s who were their weekend dates. The legend has it that further invitations for Vassar weekends were withheld until the owners of the Army pants promised to bring spare pairs to be made over to fit the girls.

This situation was the jumping off point for Florence Walsh, who decided that where there was so much makeshift improvization there must be room for conscious craftsmanship. So Mrs. Walsh evolved her own styles of slacks and shorts in Army Cloth. After she had sold the Vassar students, almost to a girl, she went on to spread the style at Smith and Holyoke and other girls' colleges.

Like the uniform manufacturers before them, the designers in the important fashion houses next began to discover that Army Cloth was not confined to khaki alone but came in a veritable rainbow of colors, conspicious for their clarity and brilliance. When the designers' interest in brilliant colors came to the attention of the mills, they decided to take the next logical step and introduce patterns into this vivid fashion picture. First, Galey & Lord brought out black and white stripes against khaki and almost immediately after other classic stripes in brilliant colors were added. Nevertheless, khaki continues to be the most important shade, with an additional interest in the official military olive drab, on the highest fashion levels.

The forward march of Army Cloth has been on the double with no rest periods. Today Khaki fashions are being presented by

Brigance . . . Carolyn Schnurer . . . Claire McCardell . . . Duchess Royal . . . Florence Walsh of Vassar . . . Greta Plattry . . . Jane Derby . . . Jonathan Logan . . . Pembrook Squires of Masket . . . Pierre Balmain . . . Dorothy Cox . . . and any number of others.

What are they showing? It is almost a case of nameit-and-you-can-have-it. You will find play separates, bathing suits, tailored town suits, cocktail dresses, ball gowns, beach coats, raincoats, travel coats, slacks and shorts.

Fashion Writers Have a Field Day

The girls who pound the typewriters to glamorize and glorify style are giving Army Cloth their all; and the results certainly make bright and interesting reading. For example: "That fabric called Khaki may be G.I. (Government-issued) to men, but it's G.I. (glamor-insured) for ladies this year." It has also been noted that "G.I. Khaki never had it so good," and that "Uncle Sam has demobilized the shimmering cotton twill and let the ladies have a look, and the results are tremendously exciting."

Then there is the story of the Admiral's daughter. Style scouts discovered that the widely publicized Pierre Balmain ball gown with the great white double skirt (and a stole of sheer plaid) was actually made of the same whites that Naval Officers wear; in other words, Type I Army Cloth again. It did not take long to release the story that the "Admiral's dress whites are worn by the Admiral's daughter."

It would be totally erroneous to assume that during all this hubbub men have abdicated their right to Army Cloth in favor of the ladies. The writers about men's fashions have not been far behind their distaff counterparts. They have filed pointed and factual reports about Chino slacks in the colleges and the smart resorts, profusely illustrated. The cloth has likewise been noted in connection with new types of extra garments for the chap who is addicted to household chores and hobbies and is his own yard man. Their number is getting to be legion. All in all, the adoption of the Army's cotton uniform fabric by the civilian population is covering a lot of ground and cutting a wide swath in the fashion fields.



A slim suit with high-waisted skirt and brief bo-lero by Pembrook Squires, in striped Army cloth.





Schiaparelli chose a favored uniform fabric, left, to create a chic spring jacket for boulevard wear, right, using gaily striped Army cloth.

From Adele Simpson's spring line-a suntan Army cloth mirror-top dress.





Variation of popular middy silhouette with asymmetric collar line and treatment.

Florence . . . The Ponte Vecchio

Fashions from Haly

An abstract print design on acetate imparts a luxury look to a classic silhouette with dramatic neckline.



... Boboli Gardens and Palazzo Pitti



... Equestrian Statue of Cosimo de Medici.



High placed pockets and the allover thumbprint pattern are the essentially different features of this duster.



Shimmering skirt of straw with flock design of stylized figures contrasts with the draped bodice of silk tricot in a formal dress.



The unmistakable couture look of a designed ensemble ... sheath dress offset by an all-pleated cape.

MODELS BY VENEZIANI



Gen. John Reed Kilpatrick, who serves as the president of the New York City Cancer Committee.



Sylvan Gotshal of Weil, Gotshal and Manges, cochairman of the Silks and Rayons Division.



Edward M. Fuller, treasurer, Greenwood Mills, chairman of the Cotton Goods Division.

Textile Chairmen Appointed for Cancer Drive

ARMING THE PUBLIC with life-saving facts about cancer is part of the New York City Cancer Committee's year-round battle. The Cancer Committee also provides many free services to needy cancer patients, and supports promising research efforts.

Roliston G. Woodbury, vice-president of Textile Banking Company, has accepted the chairmanship of the Textiles and Mills Division for the 1954 April Cancer Crusade, it was announced by John Reed Kilpatrick, president of the New York City Cancer Committee.

Serving with Mr. Woodbury as chairmen for their individual groups will be: Edward M. Fuller, treasurer of Greenwood Mills, Inc., for the Cotton Goods Division; Werner L. Bartro, vice-president of Herman Handkerchief Company, Inc., for the Handkerchiefs Division; Lee A. Greenbaum, secretary of Kemp and Beatley, Inc., for the Linens Division; Jackson E. Spears, vice-president of Burlington Mills, and Sylvan Gotshal of Weil, Gotshal, and Manges, co-chairmen of the Silks and Rayons Division; Carl A. Fick, vice-president of Ames Textile Corporation, and Albert H. Bullwinkle, secretary of Bachmann Uxbridge Worsted Corporation, co-chairmen of the Woolens and Worsted Division.

In seeking the support of their groups in the fight to conquer cancer, the chairmen emphasized that many of the 16,531 New Yorkers who died of cancer last year might have been saved, if the disease had been detected in time.

As the local division of the American Cancer Society, the New York City Cancer Committee must raise \$1,549,000 toward the national goal of \$20,000,000 for 1954.



Carl A. Fick, vice-president, Ames Textile Corpora- Jackson E. Spears, vice-president, Burlington Mills Roliston G. Woodbury, Textile Banking Comtion, co-chairman, Woolens and Worsteds Division. Corp., co-chairman of the Silks and Rayons Division. pany Inc., chairman, Textiles and Mills Division.







Visa, 55% Daeron, 45% wool fabric for dresses, suits, sportwear, uniforms, which retains pleats and press, is spot and stain-resistant, by

AIR TRAVEL is pace-setting in transportation today; it demands uniform fabrics of a quality which can serve as a yardstick in other fields.

The uniform shown at right, designed and tailored of Visa by Delta Uniforms, New York, gives an indication of the direction in which air transportation management is looking today.



American Industrial Materials

for the presentation of facts and
the dissemination of ideas about the fabrics
of American Industry, Agriculture, and Defense...
with special emphasis on the development of
new fibers, fabrics and finishes for new uses.











THE USE OF COLOR

In this article Mr. Virgil M. Exner, Styling Director of the Engineering Division, Chrysler Corporation, and one of Detroit's leading experts, offers some observations and conclusions on the use of color styling in relation to functional values, consumer preferences and sales.

Color is often a determining factor in our acceptance of products. Much thought and research goes into choosing the colors and the arrangement of colors for packages, because the manufacturer knows that people will be most likely to buy the package which strikes their eye. He is careful to avoid gaudy, cheap-looking combinations and grey, drab tones. And once the colors have been established, the manufacturer makes certain that they are kept very nearly the same as the original ones. Faded colors on a package connote stale contents to the buyer. Mismatched colors give the impression of carelessness.

There are traditional meanings which are associated with colors. Red is thought of as a color of emotion, like anger or passion. Purple is the traditional color of royalty and of sacrifice. Blue is a spiritual color; green is a cool, relaxing color to most people.

Each one of us has his own color preferences which are the result of past experiences. These occurrences, which may have been forgotten long ago, nevertheless affect the way in which we feel about certain colors. A red tricycle which was a favorite possession may give us a liking for red. Or an accident with a green sled might give us a distaste for green.

The stylist is aware of certain rules for using color which must not be violated if good taste is to be observed in automobile design. These rules are corollaries to the scientific principles of color; some of them will be described briefly.

Generally, high-chroma colors should be used sparingly; they are tiresome. Though they often look inviting in a small area they become overpowering when used on a large surface. Here is a pitfall of using color chips for choosing automobile color combinations. Colors which look pleasing on the small chip frequently take on an entirely different aspect when applied to the large surfaces of a car body. Conversely, color chips which we might pass up as being too dull might look pleasing over a large area.

Bright colors, used in their proper scale, lend richness and depth to fabrics. These same colors, misapplied to the interior of a car, produce a nightmarish effect. But used with reserve and good taste, in their greyed tones, these same hues can produce a very attractive interior color combination.

Almost as important as good color balance is the balance of the textures used in automobile interior design. To show how texture affects color, we can cut squares from one homogeneous sheet of red (or any other color, for that matter) vinyl plastic, and apply to their surfaces a variety of different embossings which produce varied textures. Suddenly, the squares all seem to be of slightly different colors: The surface texture has made a significant change in the apparent color. This is something to be aware of in choosing colors where fabrics or other textured effects are to be used. The material in question should be available to the color stylist so that he can avoid mismatches due to the effect of texture.

Patterns can be used to advantage in creating desired illusions. Since the eye tends to follow a line, a pattern of vertical stripes makes an object look taller and narrower than it really is. And horizontal stripes will accentuate the lateral dimensions of an object, making it appear more squat than it is.

The problem of getting both color and texture in balance can frequently be an acute one. The phenomena just mentioned can "gang up" on an untrained person to produce effects on which he had not counted. He may have chosen patterns which looked fine by themselves, but when combined together in a seat and bolster, they fought each other. And the colors could appear not to match because of the differences in texture.

The balancing of colors and textures is important in car interior design. Since a variety of materials (leather, fabric, plastic, metal, paint) is used in car interiors, the effect of each must be in perfect balance to achieve the best design. Unbalance of either colors or textures can spoil an otherwise excellent scheme for interior design.

A characteristic of the eye is that it sees colors differently on different backgrounds. A sofa which has an appealing red color against the neutral grey walls of the salesroom might take on a ghastly purplish tinge when placed in a green-

toned living room. Squares, all of the same identical green color, undergo an apparent change in hue, value, or chroma when placed against backgrounds of yellow, blue, green, black, white, and grey.

Since all color comes from light, and since things are colored only because they reflect certain wavelengths and absorb others, the light falling on a surface is a determining factor in the color which the eye will see. The tailor who turned on a green light when his customer wanted a green suit knew how to apply this principle, but he wasn't concerned with how the customer would feel when he walked out into the daylight and found that his suit wasn't green at all. Artificial light is usually deficient in many of the wavelengths of white light, and even daylight can fool us, depending on atmospheric conditions and the time of day. We have all noticed how incandescent lamps bring out the reds and warm tones, and how some types of fluorescent light tend to make things look cold and blue. This is because incandescent lamps are rich in red, but lacking in the blue wavelengths of light. The fluorescent lamp, however, has more blue wavelengths and less or none of the reds. A color chip or a fabric sample will look different under each of these illuminants.

One might wonder, then, how colors for paint and fabrics are chosen for automobiles, where mismatches are intolerable. For this purpose, the Macbeth Skylight has been developed. This large, expensive, and intricate lamp is capable of producing artificially the light from the north sky and the light from the evening sun. This gives the color people a standard illuminant to nullify the effects of changing weather and time conditions. Colors which are acceptable under the Macbeth lamp are certain to look good under nearly all conditions.

The Macbeth Skylight is used for controlling color in production as well. Since fabrics and paints from several different suppliers may be all used together in one automobile, it is essential that material from all suppliers be as consistent as is humanly and mechanically possible to make it. Therefore, fabric samples are compared under the Macbeth lamp against a master sample which was used for the initial choice for the production run.

The question of the effect of a two-tone paint combination on the appearance of an automobile has been batted around until the issue has become clouded and generalities have evolved which are not completely true. Does a dark top and a light bottom make a car look longer and lower, or is the reverse true? What is the effect of colors of high contrast? Should contrasting colors be avoided, or should we stay away from subtle tones? A demonstration was arranged at Detroit which showed that there are many variables involved in this problem and that no definite, clear-cut generalization can be made on the subject. Some of the variable quantities are the colors themselves, the contrast between colors, the background against which the car is viewed, and even the shape of the car. In this demonstration four cars were placed, differing from one another by four-inch increments in length and one-inch increments in height, to be matched with another sliding car painted in the reverse of the colors on the four cars. The spectator was asked to match the sliding car to the one of the four which appeared to be the same size. The same setup was used against two backgrounds, one dark grey and one light grey, and the results were rarely the same and always startling. The spectator finds that where there are many variables to consider, each of which influences him differently, no conclusions can be drawn as to the effect of two-tones, except that they can improve a car's appearance.

From a careful evaluation of color emerge two important facts: that color and fabric styling is a powerful sales lever, and that it is a science as well as an art.



COLOR CASE HISTORIES

Example #1: The Pontiac Custom Catalina. This deluxe hard-top has been made since 1950. In that year, Pontiac management predicted that it would sell 5% of total production. It exceeded predictions by selling 8% the first year, and there-after increased rapidly in popularity until in 1953 it accounted for one out of every five Pontiacs to roll off the production line. A unique feature of this car is that it is offered in only two colors, Laurel Green and Milano Ivory. Actually, the color scheme is monochromatic, consisting of two shades of yellow-green. With these colors are offered two trim codes differing only in the choice of fabric, or leather. These trim codes are perfectly matched to the exterior colors and enhance the luxurious appearance of the car.

Example #2: The Chrysler New Yorker Deluxe hardtop. This car is sold in many color combinations and four trim codes. One combination, however, outsells all others by a wide margin, and, strangely, it is a color which normally accounts for only five percent of total production. The combination is cinnamon and beige. In this car, it accounted in 1953 for 48.3% of New Yorker Deluxe hardtop sales — almost half. The reason? Only this cinnamon-and-beige car had a perfectly matched interior. The other trim codes were designed to "go" with a variety of exterior colors, but none of them matched perfectly.

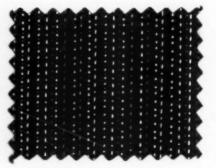




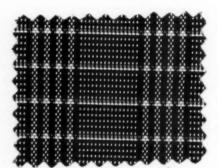
The influence of the woman's vote in the selection of seat covers has given impulse to the search for new materials with which to create new styles. Below are three new seat cover fabrics in American Enka's Jetspun, fade-proof, dope-dyed rayon, itself a newcomer to this field.



Seat cover fabric woven of fadeproof Jetspun, latex-backed, which is spot-resistant, burn-resistant, abrasion-resistant and which will not scuff or tear easily, by REEVES BROTHERS



An all-Jetspun, latex-backed fabric which minimizes static, is spot-resistant, water-repellent, abrasion-resistant and fast in color, with a textured surface, by CHICOPEE MILLS



Porous seat cover fabric woven of Jetspun which minimizes static, is dirt-repellent and water-repellent, burn-resistant, does not scuff easily and is fade-proof, by NEISLER MILLS

Seat Covers Get a New Look

... and correct some grievous social errors

HERE IS A NEW LOOK with which the redoubtable Charles tian Dior has had nothing to do. He wasn't even consulted. It is a new look for which the textile technologists are solely responsible; and it certainly seems as though they had stepped into something. It is a new look which makes possible a whole new field of textures in jacquards, dobbies and plain fabrics, from textured to rough to smooth.

The automotive industry has fallen in love with the textile industry. Motor makers boast of their wonderful new fabrics in their advertisements, in their publicity. in their automobile shows, and in their selling. They are making the public acutely conscious of fashions in automotive fabrics. This is becoming increasingly emphasized with every new line of cars.

With so much glamorizing of the part that textiles play in cars, is it conceivable that we could go on burying the finest upholstery that fashion and technique can produce under slip covers that sometimes look like poor relations in comparison? Is it not a foregone conclusion that the same thing will happen to seat covers for automobiles that has happened to slip covers for furniture? They will begin to rival the orginal upholstery material in beauty and elegance.

In the case of automobile slip covers there is a dual job to be done. Some functional faults, social errors if you please, must be corrected. The shocks from static must be controlled. The same applies to burns from cigarettes. Temperature control is needed, too. People are rebelling against fabrics which feel excessively cold in winter and hot in summer.

Jetspun

The textile development that is giving seat covers a general overhauling as well as a beauty treatment is the introduction, with the advent of American Enka's Jetspun, of solution-dyed filament rayon on a commercial scale. This is not to be confused with solution-dyed acetates, nor with Courtaulds' Coloray, which is solutiondyed rayon in staple form - the only form in which it is made in the United States.

An analysis of the special qualities conferred upon seat cover fabrics by Jetspun brings up a number of thought-provoking points. To start with, you get the extraordinary degree of colorfastness that comes from putting the pigment into the viscose solution; in other words, dyeing the solution so that color becomes an integral and inseparable part of the filament. That means fastness to the glaring sunlight pouring through the vast

expanse of glass in today's cars, and it means that auto seat covers will have the same high degree of fastness as draperies and other furnishings exposed to light. It means fastness to laundering and crocking and gas

means fastness to laundering and crocking and gas fading and bleaching as well.

The next item on the list of advantages possessed by fabries made of solution-dyed rayon is their freedom from static. A woman in a wool coal sliding under the wheel to get out of the cor will not get an unpleasant nock when she touches the metal door handle.

Furthermore, these fabrics take kindly to fire-retardant finishes. Sparks burn out without burning through, and it is possible to drop a lighted cigarette on some of these new seat covers without irreparable damage. Stainresistant finishes may also be applied so that materials resistant finishes may also be applied so that materials may be made reasonably proof against children's abuses. Here is where the strength of the yarns is a big help, resulting in a high degree of resistance to scuffing and tearing. In addition to abuse from smokers and from the younger generation, the new seat cover fabrics are not impossibly cold in winter nor insufferably hot in summer, thanks to the nature of viscose rayon.

In short, there is a lot of practical comfort and service beneath this new look. Here it should be added that this new look has also the expensive look. This is obviously of first importance since even cars in the lowest price ranges are expected to exude opulence nowadays. There are fewer and fewer jalopies on the road. More than likely, the family car is the family's pride and joy, and one of their dearest possessions.

Style Potential

An examination of the new ranges of seat cover fabrics made of Jetspun reveals new color beauty and new styling. Among the textile organizations working with these new yarns are Burlington Mills, Cone Mills, Chicopee Mills, Deering Milliken, Neisler Mills, J. P. Stevens, Reeves Brothers, Worten Dyke Manufacturing Co. and Schottland Mills. Naturally they have taken only the first steps. The style potential is as broad and challenging as it is for all yarn-dyed fabrics. The new fabrics are by all odds the most versatile in the field.

It is anticipated that solution-dyed rayon will find its place into the original trim of many automobiles. Other uses far removed from the automotive industry, both in apparel and in the household, loom ahead. It may be confidently expected that further reports on this subject will appear in these pages.

The Figure of Virtue

Until recently the vinyl industry was an infant in the industrial, decorative and apparel fields. A sign that it is growing mature is the announcement of a seal, issued under the auspices of the Society of the Plastics Industry, Inc., signifying performance according to established standards which meet the requirements of manufacturer, retailer and consumer.

FROM EARLIEST TIMES trademarks have been recognized and territories demarcated, for the symbol of quality is older than Rome herself. In Roman times the Fortis lamp was sold as a brand name product in the countries now known as Italy, France and England, the name, which means strong, referring to the unbreakability and lasting quality of the pottery. Similarly in the Middle Ages the trade guilds, such as those of the goldsmiths and silversmiths, established hall-marks to build confidence between their craftsmen and the public.

Today we merchandise through trademarks, brand names, seals, hang tags, labels and all the promotional accompaniments associated with them. The practice is so widespread that we hardly pause to think what the symbol of quality implies and what it means in terms of presentday production and economics. The question: What validates such symbols? is sharply raised by the growing movement in all phases of the textile industry for recognized standards.

Standard Specifications

The establishment of definite standards becomes possible only when an industry is well established and the various phases of production can be sufficiently coordinated for control according to agreed specifications. For this a lapse of time is necessary because in the early stages of a new industry the picture is rarely so clear. Exploratory phases and rapid developments become mingled with production and selling programs; testing in the laboratory and in the market has not been completed; areas to which standards apply have not become fully defined. The establishment of industry-wide standards generally means, therefore, an industry which is mature and sufficiently organized to relate itself through the dependability of its products to other industries.

Phenomenal Growth

An interesting recent example is the vinyl plastics industry, closely linked with the textile industry through production of yarns, of material for coating many types of fabrics, of film and sheeting largely used in conjunction with woven fabrics. Vinyl film production at the beginning of World War II amounted to about 40,000 square yards a month from a single firm. Today the yearly production is estimated at approximately 45,000,-000 square yards.

The initial phases of this remarkable growth were characterized by an expansion so rapid that firms who had or could obtain the raw materials and production facilities began to market various grades of vinyl depending on the formulae and facilities available to them.

Basically, vinyl is a combination of resins, stabilizers, plasticizers, pigments and lubricants. These ingredients are mixed according to formula. The ingredients must be of high quality and the formula must be exactly right if the finished product is to be of high quality. One case may be quoted in which a leading manufacturer tested and tried out over 300 different formulae before placing an upholstery product on the market.

Early Stages

In the early stages it was not possible to set up the numerous test runs necessary for full evaluation of formulae and production. In these circumstances the consumer often became, as it were, the testing laboratory. Though, in the main, production was of good commercial quality, some of the goods sold were subject to cracking, growing brittle with age, spotting in continued sunlight, and stiffening. Experience with a few such defective products, in spite of a steadily rising quality and performance throughout the industry, inevitably raised a question with the consumer as to the validity of vinyl film for certain end uses.

As a result, several leading firms agreed to set up machinery for establishing valid standards which would correspond to consumer needs, to study controls and to determine satisfactory tests designed to give equal results wherever applied. Four or five years of intensive study were necessary to cover the ground and to present a full program of standards to all the participating firms. During this time the value of such a program received wide recognition and endorsement from manufacturers and retailers in contact with the public.

It should be made clear that this program leaves every firm entirely free to produce whatever categories or qualities of product it sees fit. The seal takes its validity from the desire of the industry to render dependable service and to inspire the confidence of the customer; from the experience which has made possible the determination of satisfactory standards; and from the organization within the industry which makes their application possible. It is only through such standards for product evaluation, allied always with creative thinking, that the American Textile Industry and its satellite industries can maintain and enhance the position of authority that they hold today.



1. Thickness



2. Width. 3. Length.



4. Shrinkage at 212°.



5. Contamination. 6. Appearance.



7. Crocking.



8. Tensile Properties.



9. Elmendorf Tear Test.



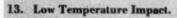
10. Tear Resistance.



11. Plasticizer Volatility.



12. Water Extraction.



14. Flammability.





KEY STAGES IN TESTING VINYL FILM





- Whipping millions of tiny air bubbles into white rubber latex gives Koylon its resiliency and light weight. Here, the white foam rubber is being poured, after whipping, into a mattress mold.

Another Kind of Blend . . .

IF YOU CAN VISUALIZE, as an analogy, the effect of a billion tennis balls bouncing simultaneously, you can understand the nature of the latex whipped into a foam which is being poured into a mold in the picture above.

When air is beaten, by means of a device which resembles a gigantic mixmaster, into liquid latex, every bubble forms a spherical pocket with a latex covering. Next to it, on every side, are others, cemented to it by a pure rubber cushioning. When the mold is filled, the rubber is vulcanized and given its permanent resilient characteristics, which depend both on the cushioning effect of rubber and, in this case, on the resiliency of compressed air.

Foam rubber, therefore, combines the nature of rubber and of air; it has great resilience and light weight and falls, actually, into the ever increasing category of blends in which the physical properties of two or more components are engineered to complement each other for a specific use.

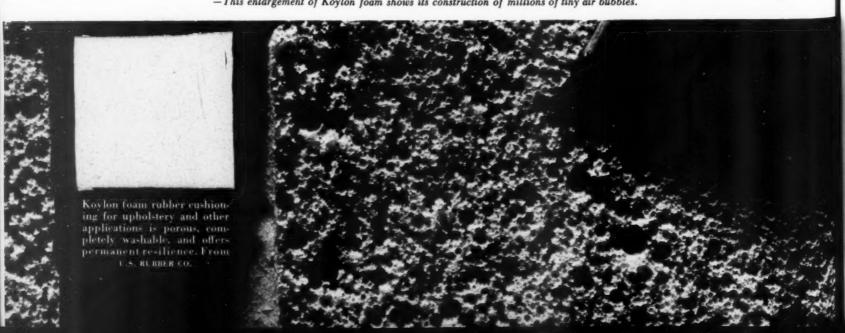
When pressure is applied at any spot, the load is immediately transmitted in every direction until the pressure has expended itself. This expending action is similar to the action of dying ripples when a pebble is dropped into water. Each particle of rubber under tension returns to its original position in proportion to the release of pressure.

The elasticity and supporting power can be controlled in the whipping process, and the resulting rubber can be precisely tailored — or, properly speaking, engineered — to the needs of a particular application, whether for airplanes, automobiles, furnishings, footwear or any other use.

One of the real secrets lies in the extreme porosity of the mass. Due to its open texture, a good deal of air is able to pass through the mass and to circulate in it. This brings about several good results. Chief is dispersal of moisture when used in cushions, seatings or other applications where evaporation is an important factor during humid weather. It is also selfventilating and therefore discourages growth of bacteria. The circulation carries away body heat and maintains room temperature in the cushioning.

Of course, like most modern materials in its category, it is completely washable . . . in fact it can be treated for sterilizing with live steam without deterioration. This has made it especially useful in hospitals and in institutional applications.

-This enlargement of Koylon foam shows its construction of millions of tiny air bubbles.





It is surprising how often you will-encounter a fabric that is indispensable to our way of life but that goes about its business incognito, its identity being known only to a few specialists. Such fabrics can be extremely important in their limited and highly restricted way, and well worth knowing. Often they give you ideas for adaptations far removed from the starting point.

The two examples chosen for analysis and discussion clearly exemplify the point. They present striking similarities as well as striking differences. One is conspicuous, the other inconspicuous. The gay colored baseball cap material is as bright a textile object as you are likely to meet on a sunny day. The undercollar cloth for men's suits may be bright or may be dull, but it is always inconspicuous and generally invisible. It is to be observed only on chilly days when the coat collar is turned up. Yet both of these materials are closely related; they belong to the felted flannel family.

The undercollar cloth is the senior of the two. It is 100% wool flannel, attempts to experiment with other fibers having completely failed to date. The particular function that this cloth is expected to perform in a suit is much more difficult than one would suppose. The cloth must be specially felted and so firmly finished that it may be shaped to fit the neck without unraveling. This is a bit tricky since the under cloth of the collar is fastened to the outer cloth with a single seam at the very edge. It also goes without saying that this concealed fabric must withstand extremely exact cutting.

A Unique Fabric

In view of these rigid requirements it is not surprising to learn that only a handful of mills are involved. Of these the Carleton Woolen Mills are the largest producers, the estimate being that they account for 75% of the country's production. Yet this name is almost entirely unknown to the trade which associates the product with the selling organization, the Edward P. Leveen Sales Corp. The production is far more diversified than one not familiar with the clothing business would ever dare to guess. In fact, the color range of this strange material, which passes most of its textile life in a state of total eclipse, puts the color range of most body fabrics to shame.

If you are not an expert in the field you might find it

hard to understand that Edward P. Leveen offers 258 separate shades in their undercollar cloth. Though the average man on the street does not know that undercollar cloth exists, the needle trades are apparently very fussy about matching colors in areas of garments that practically no one notices. One of the characteristics of the clothing industry at its best is a passion for refinement of details.

There are other uncommon facts about this common fabric which should not be missed. It is made in one quality only, and it is offered to everybody and his brother without distinction. The same cloth that goes under the collar of a \$250 custom tailored suit is used for the identical purpose by the manufacturers of our lowest priced clothing.

From Collar to Cap

It was their undercollar cloth which brought the Carleton Woolen Mills into the manufacture of fabrics for baseball caps. One of the cap manufacturers happened to notice the cloth and suggested that if it were built up in weight and firmed in finish it would be ideal for baseball caps. This was accomplished by napping and pressing to give the desired felted effect. Extra density is imparted by the cap manufacturers, who have the material Impregnoled or Cravenetted before cutting. A good many bright colors are used, but regardless of shades they must be extremely serviceable to withstand the summer sun, not to mention unscheduled downpours.

Now please do not say "Why so much fuss about a few baseball caps? Who cares?" Quite a few million Americans care, for a starter. Despite the cries of golf enthusiasts, baseball is still very much our national game. And since the players' caps, whether worn in the ball park or the corner sand lot, are after all the most conspicuous part of the uniform, the cloth had better be right. In this little niche of the textile industry Carleton again is responsible for about three-quarters of the national yardage. Their production is some one-quarter of a million yards, which is enough to make three million baseball caps.

Jofa's Bettina Wright discusses trends in decorative fabrics



Cora Carlyle, in an interview with Bettina Wright, selects from among the original designs of Jofa's present collection.

The designer of decorative fabrics considers all the aspects of apparel fabric design, but, in addition, is concerned with decor, architectural concepts, long wearability, and cost. For these reasons it is illuminating to have some specific, timely questions answered by a foremost stylist in the decorative fabrics field.

What is the current news in (a) fabric design and (b) fabric weaves?

In color as well as in design, the Oriental influence is reaching new heights in consumer interest. It is a trend which has been gathering momentum for the past two years, and I see a growing acceleration of this limitless fashion source for a number of years to come. There is no mistaking the infinite variety and appeal that Eastern motifs and colors hold for people here. I see also a desire for more formality and richness in decorating, and since everyone cannot afford silk we take design inspiration from a heavy, silk damask and impart all its elegance to a glazed chintz, for example. We find that we are able to make medium-priced fabrics look superbly affluent by adapting the design and feeling of luxurious fabrics.



HANO KAGO ... Jofa print of delicately drawn baskets of flowers reflecting the strong Far Eastern influence in decorative fabrics.

What do you find offered in foreign markets that you cannot get here?

We get things from abroad that look a little different and for a time we have them exclusively. That is, of course, a distinct advantage. Furthermore, foreign markets offer silk fabrics in a more complete range of colors and designs than can usually be found here. Then there is that je ne sais quoi, that little something that makes imported fabrics unlike anything that's found here. Buyers appreciate this. As far as the consumer is concerned, it is an undeniable fact that a fabric marked imported carries with it a heightened value and a talking point that she does not attach to a domestic product. This may be a matter of pure prejudice on the consumer's part, but it is a factor to be reckoned with all the same.



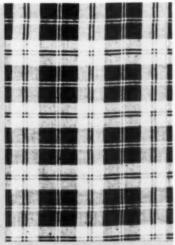
CORNUCOPIA GLAZED CHINTZ . . . A formal print that is suitable in many types of rooms.

Consumers feel that most decorative fabrics are costly. How, in your opinion, is the price situation justified in your field?

The general increase in decorative fabrics has only been commensurate with the price increase of all commodities. Actually, silk has increased less than other fabrics. I can say that the consumer is getting good values and there is nothing more expensive than a cheap fabric.

Among the fabrics that you make and sell, which of the man-made fibers do you consider most acceptable to the consumer in regard to performance?

In my opinion, there is no substitute for the natural fibers—silk, cotton, linen and wool—for decorative fabrics and home furnishings. I feel they look better, wear better, and are on the whole easier to care for. The eye appeal of silk is unquestionable. Rayon is perhaps the best of the man-made fibers in the decorative field for its all-round wearing qualities.



Antwerp Plaid . . . Washable, colorfast print of sturdy linen, inexpensive but ideal for slipcovers.

What seems to be the taste of today's young marrieds as opposed to that of their mothers?

Young marrieds today are gravitating toward the modern in décor. Why not? Everything in modern furnishings is simplified for more casual, comfortable living. But I see how all things change, and probably there will be a shift when the present young people mature. I think they may have homes more like their mothers — with furniture that has an aura of substance and beauty. Young people of the present era worship functionalism and seem to be afraid of what seems to them to be purely beautiful. For myself, I find it is possible to enjoy both functionalism and beauty. I never fail to respond anew each time to the patina of old wood, or to the design elements of fine traditional furniture pieces.

Considering prevailing costs for making interior decorations and furnishings, what is your opinion on educating the consumer to buy only quality fabrics?

Experience will be the most effective teacher for the consumer who does not take a long view, but submits to the seeming bargain advantages of inexpensive fabrics. If she is going to be influenced only by the obvious points of a fabric — the color, the price, the outward suitability to her purpose — she will find that she has overlooked the factor that should give her the most concern. Isn't it silly to pay upholstery, fitting and sewing charges for fabrics that will fall apart or that will not stand the wear-and-tear of functional living . . . to say nothing of the amount of effort involved in the necessary shopping and selection of fabrics for home furnishings?



LITTLE DREAMS . . . Glazed chintz in a charming, colorful print for little people's play-bedrooms.

Do you find color prejudices among consumers as regards (a) style and (b) functional considerations?

There are fashions in colors, and today we see a marked trend toward fewer colors with the beiges and browns strong contenders for color interest. Our more extreme patterns—our children's prints—are put on less expensive fabrics as people are more likely to tire of them. Wouldn't it be foolish to put a sportswear print on an expensive satin? Nevertheless, some extreme things do fit into many decorative schemes.

How to Make Black Tops



Solution Dyeing has an Answer

Unless color is a man's business, or unless it enters into his business in one way or another, the average individual may not think of black as a color at all. To him black is more likely to signify the absence of color, even the negation of color. Hence, the expression blackout.

Women are much more conscious of the different kinds of black, as well as their values and functions in different kinds of color schemes. In the automotive world black performs two widely differing functions. The first is as the classic color for formal limousines. The second is as the favorite color for convertible tops, a case of favoritism which has been aided and abetted by the contemporary predilection for lighter or pastel body colors. The eyearresting contrast afforded by a black top seems to answer to the convertible addict's specifications.

But the black must be the blackest of blacks. Until recently there had been a gradual brown-out of black tops. Exposure to sun and wind and rain made them look increasingly dusty; but worse than that, gave them a sort of dismal brown overcast.

This is another fabric fault which the textile technologists have corrected. A method of dyeing has been found that produces a black of utmost intensity and dependable uniformity—a black which defies the worst that the elements or car owners can do. This dyeing method is not new. In fact, it has been employed by Courtaulds, Limited in England since 1938. In this process viscose rayon

staple is colored by the incorporation of coloring matter into the liquid viscose before extrusion through the spinneret. Solution-dyed rayon in staple form is now manufactured in the United States by Courtaulds under their trade name of Coloray. It has already found its way into special fabrics for automobile tops in various colors.

For example, Ford, which manufactures more convertibles than any other organization, used Coloray in black exclusively for two years and has now approved its use in all colors for convertible tops.

Rugged Performance

Coloray in black is signaled out for special mention because of its sensational performance. You can take the finished fabric and submit it to incredible maltreatment. It can be left out in the scorching sun for endless hours. It can also be boiled. You can even pour clorox on it. All these acts of violence can be perpetrated against the fabric without noticeable deterioration of color. You'll still have the blackest of black tops! And, incidentally, the shrinkage problem has been licked.

Surely, it is not necessary to add that the Coloray rayon staple will do more than travel on wheels. It is bound to soar on wings and to enjoy an extensive sedentary career in upholstery fabrics for furniture. Many different apparel uses are on the schedule. No end is in sight in the demand for better color work.



A two-ply auto top fabric for convertibles, with Coloray fade-proof face and cotton backing, which is weather-proof and shrink-proof. This fabric is made for FORD MOTOR CO. by ACME BACKING.

The Arrival of the Non-Snagging Zipper

Ever since the slide-fastener was invented and came into general use, it has suffered from one serious defect—its tendency to snag. Today, due to research and progress, several improved models are being marketed. Below is described one concerned with the prevention of snagging rather than with its cure.

THE SNAGGING PROBLEM with zippers has received the attention of many skilled technicians. There are over 45 patents directed to proposed solutions, and many more solutions have been proposed which never got into the patent literature. As far back as 1928, a William Rust applied for, and was granted, a patent for a slider which had a plow-like element connected to it. The plow was supposed to clear the path of offending material in which the slider might become entangled. This approach never proved successful, however, because undergarment material got caught between the plow and the teeth. Though the execution proved to be faulty, the thinking was sound. Rust tried to prevent snagging.

Along about 1931, a Mr. Bebel, and his collaborator, Mr. Pruzan, applied for, and obtained, a patent on a slider which approached the problem from a different angle. They reasoned that since a snag is due to extraneous material getting caught in the slider, the thing to do is to move apart the wings of the slider to release the offending material, and in this way cure the trouble. Bebel and Pruzan actually built the production tools and made an opening type of slider.

Since this early effort, practically every attempt to solve the snagging problem has used the idea of Bebel and Pruzan to spring or move apart the wings of the slider. Some are opened a little more, some a little less. The only difference in construction between the many variations is one of detail different arrangements of springs or cams, and ways of twisting, pushing or lifting a device to spread the slider wings.

Critical Spacing

In the matter of snagging, the spacing of the slider's wings is highly critical. If the distance between the wings is the slightest bit too great, the teeth, instead of interlocking with each other, may unmesh behind the slider. If the wings are a bit too close together, the slider will stick to the teeth. To make the normally immovable connected wings movable with respect to each other, is playing fast and loose with this critical spacing of the wings.

Since any solution which would result in a lessening of the zipper's operating quality would not be a suitable answer, the problem may be expressed in the following terms:

- 1. The size of the slider must not be increased.
- 2. The slider must not have any moving parts. Making the slider so that the wings are movable with respect to each other can only result in a diminution of the zipper's ability to operate properly, since the operation of a zipper depends on holding fine tolerances exactly.
- 3. There must be no manipulative effort involved. The best mechanic requires the thing he is fixing to be in front of him, and zippers are apt to get caught in places hard to get at.
- and zippers are apt to get caught in places hard to get at.

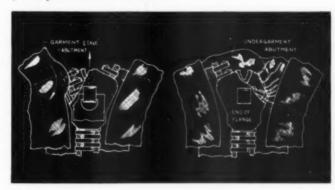
 4. A slider having the anti-jamming function must be constructed to fit every known variety of slider.

One answer to the problem, among the several which have

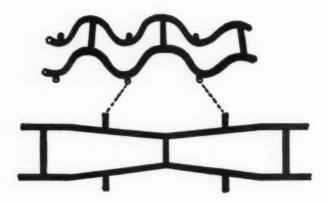
lately been brought forward, conforms with the above theoretical scheme. This is the *Conmatic* fastener which solves the snagging problem in an ingeniously novel fashion. At the entrance to the slider channel, and on the inside, a guard has been placed at each of the four corners adjacent to the wing connecting post. These guards are made in the form of an indentation or groove in the wall of the wing. Each groove has an adjoining shoulder or abutment. At the lower end of the Conmatic slider, each of the four corners is slightly beveled.



If fabric does get beyond the outer edge of the slider, as the slider is moved to close the zipper, the fabric is pushed by the teeth into the groove and up against the adjoining abutment. As a result, fabric tending to enter the channel from the side is prevented from doing so by the groove and abutment diverting it to the side, and away from the slider. Or, in the case of an undergarment fold, the fabric is blocked at the very entrance to the channel.



While snagging will most generally occur when the slider is moved in closing direction, it is also possible to snag fabric when the slider is moved in fastener-opening direction. In the case of material tending to come in from the side, because of the bevels, there is no zone of the slider which can catch upon the material. In the instance of an undergarment, the bevels cause the fabric to be conveyed to the side, where it piles up against the lower end of an inturned flange, before it can get into the slider channel sufficiently to become caught.



$\mathbf{WOOL}\dots$ what the electron microscope shows us

That wool is similar to muscle and that it is able to retain its living-tissue character even when woven in fine fabrics, is the lesson of recent research, whose story is told in "Wool as an Apparel Fiber" by Giles E. Hopkins (Rinehart & Co. Inc.).

If we should want to consider wool fiber as a mechanical device, we could picture its crimped chain molecules as a series of minute springs. When the fiber is pulled they elongate, and when the chain molecules are straightened they are just about twice as long as in their natural coiled position. This would indicate that the theoretical maximum extensibility

of wool fiber would be about 100 per cent.

The molecular chains used in the construction of all natural proteins, including wool protein or keratin, are classed under the chemical name of polypeptide chains. Their thickness is not more than one 25-millionth of an inch, so a tremendous number can lie side by side even in the finest fiber. Generally they run lengthwise with the fiber and are connected together at regular intervals by cross connections or chemical bonds. If we could see them they would look rather like ladders with cross connections as rungs, and the longitudinal members bent into a regular crimp or fold. When the folds are pulled out the cross links help pull the main chains back into the folded position again. If, however, the folds are kept straightened for a long time, new rungs or cross links are formed which will oppose refolding and thus create "delayed recovery."

When wool and hair are dry it is more difficult to stretch them than when they are wet. Water acts as a sort of molecular lubricant for the movement of the molecules. On the other hand, when the fibers are dry, it is a little more difficult for

them to resume their normal form.

Muscles always act through the process of shortening themselves. Wool also can be shortened fairly easily to two-thirds its normal length. We did not know this until recently. When we found out how to do it we called the phenomenon supercontraction. Supercontraction is accomplished by steaming the stretched fiber for only one or two minutes and then removing the stretching force but leaving the steam on. The exposure of the stretched fiber to steam for a very short period breaks some of the cross linkages. With these cross links broken, the fiber is free to contract to a length shorter than the original.

The scientific fields of biochemistry, biology and medicine have learned many fundamental lessons from the study of wool because wool was the first structure demonstrated to have a systematic folding of its protein chains.









Clothes that were once confined to the station wagon set and can be made available to a wider audience of women - this sums up Greta Plattry's approach to designing. Her latest sportswear collection, of which examples are shown on this page, was designinspired by the Canary Isles, paradise of the Atlantic, with its pageantry of color and its ancient Spanish and Moorish traditions. Greta was enchanted with the drama of it all, and designed not only the clothes, but fabrics with gay embroideries and nativeinspired prints . . . all in sun-blazing shades of red, pink, orange, green, violet and terra cotta. From the native clothes of the men were derived many of her favorite designs ... her pleated kilt from a peasant costume, a soft-sleeved blouse from a fisherman's shirt, her matador trousers, tapered to fit like levis, from the native lanzarote. All in all, the collection is a marvel of color and inspiration and a striking example of how Greta Plattry designs high and good fashion for the young woman whose limitations are of the purse but not of good taste!



Fruit print blouse combined with tailored shorts of Folker's washable Avcoset rayon in bright green, Ensemble design and fabric meet all requirements for vacation wear.



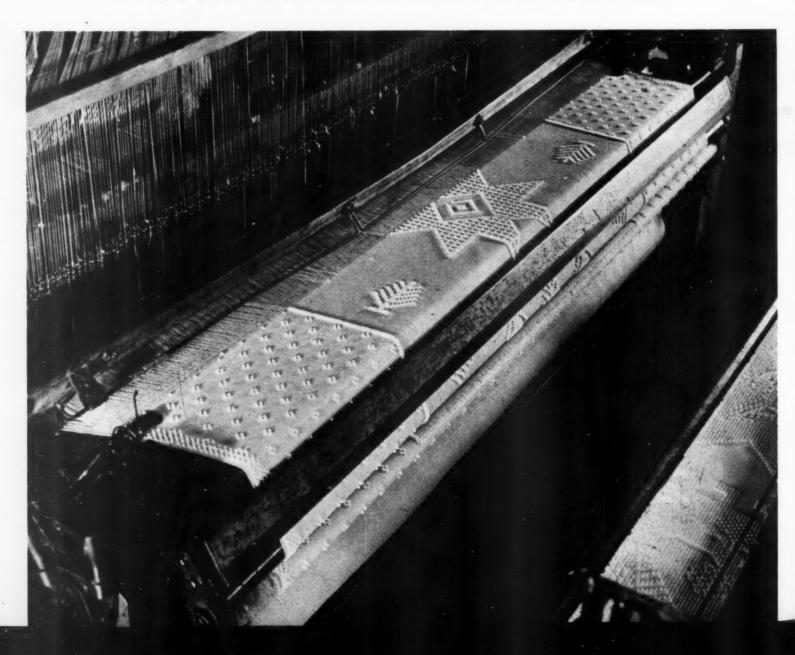
A captivating frock with halter neckline and nipped-in waist is a characteristic Plattry design — interpreted in a bold rose print washable Avcoset rayon fabric from Folker.

Bananas, a chief export of the Canary Islands, inspired the creation of this fabric design by Greta Plattry.





At left: a handloom weaver of Quebec Province at work in traditional fashion. Right: the Habitant design's characteristic beauty is perfectly preserved in power looming. Below: close-up view of the same design being created on the loom.



Habitant* Bedspreads

Use of an old weaving idea to create new merchandising appeal.

Great textile traditions spread in the course of history from the looms of Europe to many parts of the world. The skill of the French weavers was brought by the Huguenots to England, where textile prosperity came with the invention of power spinning and power looming. They brought their handcrafts with them to the French settlements of Canada, and their craft heritage continued to flourish under the favorable conditions there.

The climate and the nature of the life of the people in the Province of Quebec has placed a premium on handwoven goods, just as the long northern winters have served to encourage home crafts and industries. The folk living there are traditionally experts in looming not only plain weaves, tweeds, waffles and twill variations which can today be reproduced in all their variety on power looms, but in weaving various boutonne patterns which remained incapable of duplication by mass production methods.

These latter were used for home decoration as bedspreads, drapes and other furnishings, with stylized representations of figures and animals on a uniform ground.

Naturally many attempts have been made at various times to adapt this style of decorative fabric to the possibilities of the power loom by weavers in this country where there is a wide market for quality home furnishings. One of the oldest firms in the business, Bates Fabrics, Inc., which has been engaged in making bedspreads for nearly a century and which today manufactures, for institutional use, up to fifty thousand a week, became keenly interested in these hand-woven Habitant designs.

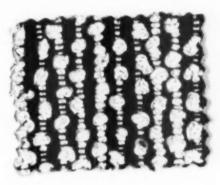
After some years of research a method finally emerged by which to duplicate the boutonne weaves most characteristic of Habitant decoration. A power loom was specially adapted for the purpose of reproducing the characteristic designs.

Resulting from this development, a completely new line of bedspreads has recently been placed on the market, within the reach of consumers for whom these old spreads had been as inaccessible as museum pieces which, indeed, they almost were. Utilizing motifs of pine tree and star, and other authentic local themes, these spreads are now being woven in a variety of colors to suit many types of home decorative schemes. Not only are the designs authentic, but the weaving is a true reproduction of the hand loom method used for generations.

By recognizing the creative qualities in traditional design, this innovation serves to fulfill one of the legitimate objectives of the textile industry — to stimulate trade, to bring new prosperity to the home and to make available fine traditional products to a greater number of people.

*Name given to small rural proprietors in the Province of Quebec.





Habitant bedspread in antique white on a forest green ground, woven of finest pre-shrunk cotton, bullion fringed, by BATES FABRICS

Boom in Blends . . . continued

and clay into bricks. It is a continuing process. Every year we are bringing out more and more combinations of substances. Many of the advances in science either call for new blends to exploit them or lead the way to new blending techniques.

It is really a gigantic non-stop improvement process by which the faults or deficiencies of one material are strengthened by the virtues or special advantages of others. To be sure there are other ways of achieving the desired end results nowadays. For example, in textiles you can make wool washable by blending it with cotton, but you can also endow it with washability by processing. Similarly you can make cotton wrinkle-resistant by blending or by processing. Both methods have become standard procedure; both may be employed on the same fabric.

The Case of a Blending Mill

To narrow the subject down to workable limits, a case history is now presented; that of Newnan Cotton Mills, who have preached and practised yarn blending to a superlative degree. The name is a bit misleading. The mills do not specialize in cotton; their production is primarily concentrated on worsteds and synthetics, in pure or blended form. The mills were founded in 1888 and began to experiment with blends soon after the turn of the century. It is not going too far to say that Newnan has been carrying a torch for blends for many years. Most of their advertisements are on the subject of yarn blending. Once they published a booklet on modern textile blending. Since 1929 the mills have produced over 1500 separate and distinct blends, of many different kinds and for many different purposes.

To start with, there are the blends designed to correct fabric faults or to compensate for failure to perform in the desired manner. In this category come the blends of wool with new hydrophobic fibers for permanent press and washability, and blends of hydrophilic with hydrophobic fibers.

Then there are the blends whose purpose in life it is

to glamorize. Here you must include blends of new fibers to give sweaters a texture approaching cashmere; also blends of solution-dyed staple that introduce new color values. Another important group consists of the fortified fabrics. These are the materials in which nylon has been added for greater strength and longer wear, along with other qualities. The advent of some of the newer man-made fibers has momentarily diverted attention from the ever lengthening list of materials whose life expectancy has been extended by the inherent strength of nylon. They are used for overalls, dress pants as well as work pants, uniforms, boys' clothing, and what not.

A most interesting and little known type of blending is called inter-blending. Inter-blends are blends of the same fiber. Wide differences in finished yarns and fabrics are secured by blending varying deniers and lusters and crimps. Although the fiber remains the same, an astounding range of final results has been secured by the mills that have made interblending one of their special projects. By combining various widths and weights and twists and lusters, spun nylon hosiery yarns have been made that will produce everything from fine types on the order of lisle to the heaviest and shaggiest varieties. Newnan Mills points with pride to an inter-blend of all-viscose staple that has endowed the finished fabric with woolen characteristics that baffle everybody. No one has guessed how the fabric is made.

Improving Classic Blends

Again attention is drawn to the classic blends, like the cotton and wool underwear yarns which are called Merino. The fact that they have been a securely established staple for generations does not mean that they have been spun out automatically. The mills have been making some notable improvements, partly traceable to greater blending skill, partly to new precision control of quality (such as electronic evaluation), but partly also to new shrink-resistant treatments.

Actually, you cannot separate the various steps in yarn manufacture from the blending procedure. The



Tenzing Norkay chose a shirt made from a famous blended fabric for the Everest climb of 1952 and for the world-famous ascent with Sir Edmund Hillary in 1953. The fabric was the classic Lanella, manufactured in Switzerland of 50% Australian worsted and 50% Egyptian long staple cotton, washable, Sanforized and Mitin-mothproofed.

actual blend occurs in the mix, where the product is nothing more nor less than large bins full of tangled fluff; yet the proportions of the blend, both qualitatively and quantitatively, are already determined. At this stage all you have is a blend, not a blended yarn; hence, all the subsequent operations that go to make up spinning (not to mention special processing) must be considered an integral part of textile blending.

At Newnan, the whole thinking is tied up with the American system of spinning, which the mills pioneered originally for streamlining worsted production. The special fitness for this system to spin synthetic blends soon proved itself. Many of the special characteristics of the most popular blends (like the lofty, springy texture for knit goods) are imparted in large measure by this spinning system.

The Economics of Blending

The moment you mention to any textile veteran the word economics as applied to blending, you will immediately arouse visions of blending for the sake of adulterating fabrics as a price lure. Then there were the blends that used homeopathic quantities of nylon as a sales feature. There used to be a good deal of this sort of thing; fortunately there is very little today. Blending for perfection today is not merely an advertising slogan but a fair representation of the facts of the case.

Inherent in the nature of blends is their wide possibility for use as a means to commercial maneuverability. Thus in cases where economic pressures or competition have demanded an improved product which will give greater service at lower cost, the answer can often be supplied by blending. There are no more phenomenal examples of this than those offered by the automotive fabrics industry already mentioned, where a new blend has repeatedly improved the essential characteristics of the cloth and has at the same time offered an advantage in its market position. Furthermore, by blending new and interesting qualities into fabrics it is often possible to buttress a textile product against assault.

Of far greater value to society and far greater economic importance is the use of blending to meet the changing conditions of our manner of living and to improve the attractiveness and usefulness of fabrics. When a salesman can wear a suit of clothes on the road for several days without pressing it, and still look presentable because shape-retaining qualities were blended into the fabric, the value of blending requires no spokesman. When fabrics are endowed with longer life or new beauty or superior texture by combining fibers so as to bring out their strong points and compensate for their weak ones, our mills are certainly carrying on in the best American tradition.

It's blending that has brought more of the good things of life to more Americans. Look all around you — at your home, your furnishings, your car, your clothes. Blends have created most of them.



A natural field for blends is children's casual clothing which demands rugged service from fabric. The boys' slacks shown are made from "Backadere," a sheen gabardine blended of Dynel, rayon and wool. This fabric is designed by Lesem-Bach to keep smart appearance after long use, to maintain a sharp press even if caught in a rainstorm, to resist pilling, to require less ironing and to have an extended wear-life.

Steel, chromium, alloys, plastics, your china and glass — they're all blends.

The technique of improvement by combining has broken down social and economic barriers, and by lowering costs and widening distribution has created a higher living standard for America.

To conclude the economic round up of the subject, it is entirely reasonable to expect that there will be more blended fabrics rather than fewer. This is said not merely because of the intrinsic merits of multi-fiber fabrics and their multifarious uses. It is said also because every new fiber introduces a whole new set of blends, more than can be evaluated or utilized for years. In the meantime we have by no means exhausted the blending potential of the old natural and man-made fibers. The blends of Dynel and Acrilan and Orlon and Dacron are only in their beginning. Unexplored frontiers lie ahead •

Tufts and Braids . . .

new texture combinations in the decorative field.

NEW DEVELOPMENTS, made possible by technical advances in designing special machinery for the manufacture of needletufted bedspreads and draperies, are bringing some interesting new textures and designs into the hands of the interior decorator and the retail stores. Made by tufting and braiding in combination on a base of woven cloth, some of the designs are close to the realm of woven fabrics in their appeal.

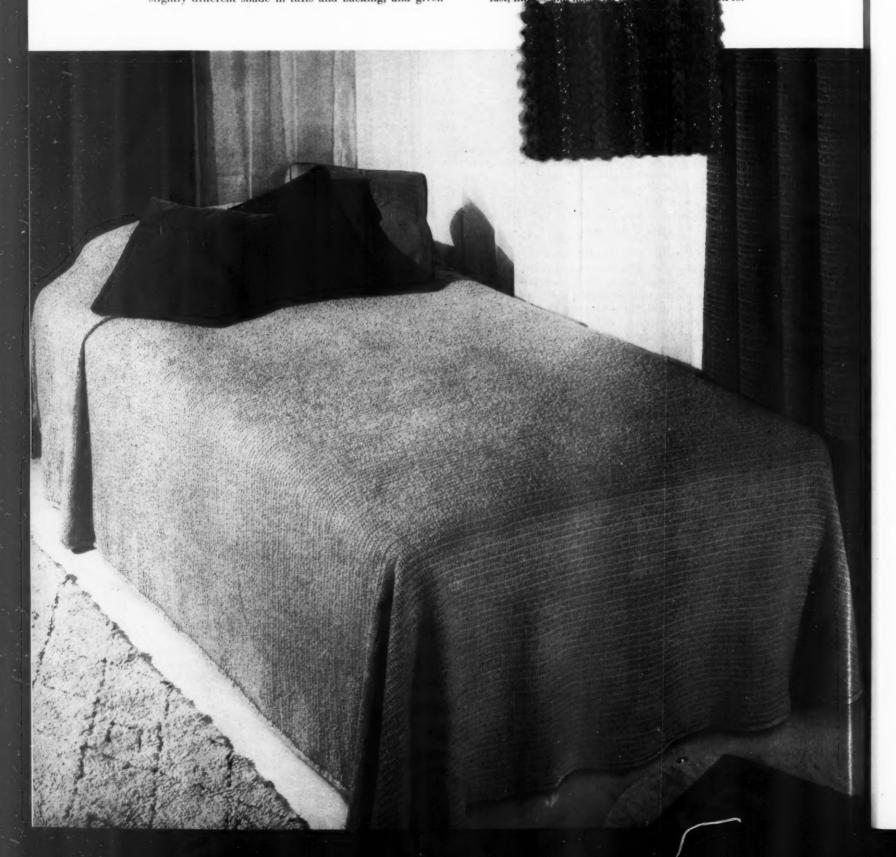
In the example shown, a fine non-raveling chain stitch braid combines with fine bouclé-type tufting in narrow horizontal bands to give a pleasing textured light and shade effect. This is enhanced by the use of a slightly different shade in tufts and backing, and given

an added sparkle by a thread of gold Metlon intertwined in the braids.

These fabrics are tufted in colorfast rayon on a backing of fadeproof, preshrunk cotton, and they can be thrown into the home washer without any unusual precautions. They are absolutely lintless, entirely colorfast and, due to the textured effect, require no ironing.

The design and color effects available are adapted to harmonize satisfactorily with modern or period furniture, while the color range is chosen to be appropriate to contemporary décor trends. Equally designed for the living room, the study or the bedroom, in addition to making excellent drapes and spreads, the fabric is said to tailor well into slip covers.

Tufted and needle-braided in rayon, this fabric has a pre-shrunk cotton backing, is washable, color-fast, limbers and needs no income Research



letters to the editor

HIGH FIDELITY FARRICS

TO THE EDITORS:

The article in your Spring 1954 edition on High Fidelity Fabric is very interesting to me. I am at present in charge of rebuilding a church which was devastated by the Worcester tornado last June and one of our problems is a cloth hanging to be used in the chancel in front of the organ pipes.

It occurred to me that High Fidelity Fabric might work up better than anything else for this purpose and I should be interested to learn of manufacturers of such fabric.

Francis P. Dill The Davis Press, Inc. Worcester, Mass.

TO THE EDITORS:

I have just read your article on High Fidelity Fabrics in the Spring 1954 issue, and wish to point out that such information on an engineering subject might be misleading to readers.

Fabrics, whether woven with rayon and cotton or Saran yarns, can be woven to any desired density. Grille cloth runs from very open to fairly dense weaves. On the other hand, with the exception of the Saran fabrics you illustrate, these fabrics are very dense. The graph shown is therefore meaningless without samples of the materials used for the tests, or a detailed specification of such materials.

The statement is also made that the sound output was actually increased by placing a Saran fabric in front of the speaker, due to the fabric's reflecting the sound back to the speaker cone. This may be detrimental for two reasons. As you know, in the upper register of the piano each note is made up of three strings. Your piano may sound in perfect tune to you, all octaves registering O.K., yet your piano is not sweet because three strings that form a single note are not tuned to the correct unison.

First: For good sound transparency, it is not good to use a hard material which you admit reflects the sound instead of transmitting it. Second: Sound that is reflected back to the speaker is out of phase on its return with the original sound and hence has destroyed its quality. It isn't volume that one wants, it's true reproduction.

Most home furnishings are in soft fabrics — upholstery, floor coverings, drapes, etc. — which receive hard wear. Radio grille fabrics are subject to very little wear or possibility of damage and dirt. I personally have engineered radios and radio fabrics since their inception and can assure you that these are not factors of great importance.

Moreover, stiff yarns may introduce buzzes, and stiff materials have a natural period of vibration. For this reason most radio fabrics are made without any sizing or stiffening materials.

Paul R. Fortin The Orinoka Mills New York City

New developments and uses of fabrics in industrial fields are covered in every issue of AMERICAN FABRICS.

HOSPITAL BED SHEETING

TO THE EDITORS:

The writer is interested in securing any information possible in regard to a problem that is facing some 40,000 mental hospital beds in the State of California, with particular respect to the cash value of unbleached and bleached sheeting.

We are particularly interested in getting results of official studies as to the life of one type of sheeting as against another, and in learning of the availability of any manufacturer who would be interested in fabricating forty or fifty thousand sheets per year.

We were referred to you as being a general source of information. If you are not in a position to offer information on these particular problems, perhaps there are organizations that could give us the results of studies or other manufacturing data.

Delbert J. Bradley Department of Mental Hygiene Napa State Hospital Imola, California

Each issue of AMERICAN FABRICS brings you knowledge and information based on authenticity.

EDUCATION FOR INDUSTRY

TO THE EDITORS

I am a teacher of textiles and I can't begin to tell what an invaluable aid I found in the last issue of American Fabrics. I refer specifically to your section on Finishes. How complete and how clear it was! The world of fashion interests our students, but more and more they are becoming interested in the care and performance of fabrics. They now accept as axiomatic that fashion starts with the fabric and so the next logical step is how those fabrics perform. The essence to us of modern fabrics lies in their finishes. Beautiful fabrics were always known to us, but the combination of beauty and function is the chief contribution of the man-made fibers to modern fabrics.

We in the teaching field consider it our chief object to send out into industry a knowledgeable corps of students who can take a real, not fancied, place in industry. Your magazine is always useful and inspirational. Keep it up!

> Sara Dewar Bridgeport, Conn.

FIRER STUDY FOR DRYCLEANERS

TO THE EDITORS:

We are developing a home study course for drycleaners at the National Institute of Drycleaning. Our resident school is accredited by the Maryland State Board of Education and the Veterans Administration. It is in operation since 1927.

Our first section is on Fibers and Fabrics. It is very important for the drycleaner to understand the properties of a fiber. As we discuss each fiber, we describe its microscopic appearance. With this description we also like to show a photo micrograph. We have seen and used your Fiber Chart and would like to use the photo micrographs showing the longitudinal views as illustrations in our home study course...

William J. Nicklaw Natl. Institute of Drycleaning Silver Springs, Md.

WATERPROOF FINISHES

TO THE EDITORS:

I found your section on the subject of Finishing in the current issue of AMERICAN FABRICS absorbingly interesting and congratulate you on condensing into comparatively few pages a balanced picture of so vast a textile territory.

There is one branch of this subject in which I, for one, would welcome a more detailed treatment. This is the subject of silicones, briefly mentioned on page 64, which are entering more and more into the field of textile water-repellents to-day. While the subject is a technical one, would it be possible to give a concise summary of developments in textile applications — perhaps in a future issue?

A. H. Baxter, New Milford, Conn.

WRINKLE-RESISTANT FINISHES

TO THE EDITORS:

I note with interest your article on wrinkle-resistant finishes in the spring issue of AMERICAN FABRICS. While you have gone into wrinkle-resistant finishes quite thoroughly, there is one point which I'd like to call to your attention.

One of the biggest problems which the laundries and housewives are up against today is that of chlorine retentive fabrics. In other words, if the pattern happens to have a white ground, there is a great likelihood that bleach may be added to the washing formula. With a wrinkle-resistant finish you very often find that the cloth retains the chlorine from the bleach with drastic results when a hot iron is used.

Many of the top finishers who are using some wrinkle-resistan: method have been experimenting with chemicals that do not have the tendency to retain chlorine. In fact, some of them have been successful at this present writing.

I thought you would be interested in this matter since the subject was otherwise covered quite thoroughly and I did not see any mention of a warning against chlorine retentive fabrics.

I would like to take the opportunity at this time to compliment you very highly on turning out a magazine which is of great interest to those in the textile field, whether they have had a technical background or not

Warren D. Moss Phillips-Jones Corp New York, N. Y.

To increase volume and maintain profits, each issue of AMERICAN FABRICS brings you valuable, authentic, and needed information.

AIRPLANE UPHOLSTERY

TO THE EDITORS:

We are interested in the upholstering fabric described on page 116 in the Spring Issue of AMERICAN FABRICS, as we need material of this type in upholstering our twin-executive Beechcraft airplane. We are interested in the one used in the 1954 Dodge line.

If we can hear from manufacturers of such fabrics, we would appreciate it very much.

L. Winters Beech Aircraft Corp. Wichita, Kansas



THE CONSUMER

The millman, the converter, the apparel manufacturer, the retailer, the retail clerk...all constantly use textile words and phrases as selling blandishment... all assuming that Mrs. Consumer knows what they're talking about. Sadly enough, a good deal of it is incomprehensible to her. And so writer Cora Carlyle gathers a

- Q. When reading advertisements about clothes and how to care for them, I frequently see the phrase "little or no ironing needed." Just what does this mean? When does a garment need little ironing and when none?
- A. This phrase is certainly confusing. It often happens that the sources of these directions are uncertain as to the care of the particular garment. The fabrics concerned are usually of the blend variety, and it is a matter of taste whether ironing is necessary after laundering. For example, two girls we know bought dresses which were identical. The tag stated that it was an Orlon-cotton combination and that "little or no ironing" was necessary. After washing the garments one girl hung hers on a hanger and finger-pressed the edges of the cuffs, collar, hem, and front closing. The other girl preferred to touch up these edges with an iron at low heat to give a neater appearance. In either case, the body of the garment needed no ironing at all. So, it is up to you!
- Q. I have had unfortunate experiences with buttons in washing and dry cleaning. What can you suggest?
- A. Functional and decorative buttons have been a source of complaints, despite the fact that there are on the market today many types of buttons that are excellent from the standpoint of durability. It could obviously be construed that some garment manufacturers consider mainly fashion appeal and economy of production when selecting and buying buttons.

Readers have reported several complaints: color transfer from button to garment; metal portions showing rust; peeling of imitation pearl buttons; shriveling of pasteboard bases; raveling of fabric-covered buttons. The only advice we can give is that you ask, when buying a garment, if the buttons will stand up during the life of the garment, and be guided accordingly. It is also worthwhile to take the precaution of removing buttons before sending garments to be dry-cleaned and sewing them on after the garments come back.

- Q. Can you give me any information regarding commercial weaving of rigid or semi-rigid elements such as matchstick bamboo, dowels, etc.? Are screens, blinds, etc., which are woven of these materials, necessarily hand woven, or are power looms able to weave them?
- A. Many readers have written us since picture windows have come into vogue, saying that their windows need shading. Without protection from the sun, they found that upholstery, draperies, carpets and wallpaper faded. Furthermore, they wished a certain amount of privacy not a solid fabric to block light and air, but a semi-open screening which could be raised and lowered at will.

The solution seems to be a modification of the familiar porch screen. Originally made of split bamboo trunks, they are still in use. Today, however, other available woods, basswood, for example, are used. The wood splits are placed horizontally with a hard-twisted twine loop enclosing each slat, at intervals of $\frac{1}{4}$ to $\frac{1}{2}$ inch, through which light can filter. In the space between the slats a knot is formed in the twine to hold the construction firmly. Originally of linen, sisal or hemp, of late the twine has been made of cotton with a high, hard twist. The same cord is used for the raising and lowering mechanism.

For many years these screens were put together by hand in foreign countries, and imported. Manufacturers in the United States now have an ingenious machine to do the fabrication. These machines, incidentally, are not in any way related to a loom, either power or hand type. They are special machines for the specific job. There is no weaving necessary.

- Q. Is it possible to tell the difference between a 15-denier and a 12-denier nylon stocking by visual inspection? Will the 12-denier wear well or will it be too sheer to give service?
- A. If held side by side and in good light, these two denier sizes should be distinguishable if the stockings are of the same gauge, that is, the same number of loops per 1½ inches, reading crosswise. This is counting the wales. Despite the fineness of 12-denier hosiery, the stockings should wear well, provided you handle them with care. Take utmost pains in washing, as well. The yarn is a single monofilament type. If snagged by a nail or a splinter, a run will appear at once.
- Q. I have a bolero of Madagascar straw cloth, sent as a gift from California. Is the material washable?
- A. This new fabric is being promoted by our garment manufacturers. It is a woven cotton in the popular Everglaze, with a crisp hand and the feel of real straw. The fabric is labeled washable, and if the garment made of it is washed at home, it is only necessary to work it up and down in the suds without twisting. Rinse the same way in clear water and then hang up to drip-dry. If the garment is sent to a dry cleaner, tell him the name of the fabric. He will know how to clean it so that it will not lose its crispness.
- Q. A phrase that is much used in pattern books is "lay the pattern on the grain of the fabric," or "follow the grain in cutting," etc. What is your version of the word grain?
- A. The word grain has been used for a long time by pattern makers because they felt that saying "follow the warp or the lengthwise threads," or "follow the filling threads" might be confusing to home sewers. To the present-day teacher or home sewer, it would be clearer if the directions stated to "follow the lengthwise (or widthwise) threads." We appreciate this question since we know that the word grain is now outmoded. Further, it does not properly direct the person who is cutting a fabric such as jersey.

WANTS TO KNOW...

group of typical Mrs. Consumers before each issue goes to press... asks them what they'd like clarified in textile terms... and puts the questions to Dr. George Linton, Textile Editor. Here is the latest group, and the answers may provide illuminating information for the benefit of many readers.



- Q. I bought a pair of nylons which seem to have a great deal of elasticity up and down. Other nylons do not seem to have this characteristic. Why is this?
- A. This is one of the most interesting and valuable of recent developments in hosiery. Ordinary yarn, 30-denier or finer, is knit into straight tubes, round and round. These tubes are placed in a type of oven and heated so that each minute loop is permanently given a heat-set treatment. Then the fabric of each tube is raveled. The yarn is now permanently crinkled and is known as crinkle yarn. It is then put on a regular hosiery machine and knitted. Following this, the finished stockings are heat-set again. The result is hosiery with a dull, crepe-like appearance, flattering to the wearer. It has notable up-and-down elasticity, as you observed. This makes for increased comfort, with no binding at the knees and less strain on the garters. It is to be expected that longer wear will result because of the greater elasticity, which is also apparent to a lesser degree in the width. These crinkle yarn nylons are noticeably more comfortable to wear in warm weather.
- Q. I have three questions about shine that develops on fabric surfaces. First, what causes this shine from wear? Second, what causes it from pressing? Third, what may be done to prevent or remove it?
- A. This shine or polished effect that is undesirable is caused by a flattening-down or wearing off of the tiny fiber tips that protrude from the goods when the fabric is new. When caused by wear, the effect will occur in spots where rubbing, friction, or chafing is most frequent - elbows, seat, pockets, cuff edges, etc. To remedy this type of shine, your dry cleaner has methods which may help, although the effect may be only temporary. This depends on the fiber content, construction, age of the article, etc. There is little that you can do at home unless you make wise use of a presscloth, a steam iron may also be of aid. Shine from pressing indicates usually that a dry iron has been placed directly on the surface. A presscloth (purchasable at notion counters) dampened, but wrung out thoroughly, may be your answer. But dampening from such a cloth or a steam iron may result in water spots, in which case the entire garment will have to be pressed. You can experiment with presscloth, dry iron on the wrong side, steam iron, etc., but if all else fails take the problem to a dry cleaner who does good work.
- Q. What is meant by double-needle construction? I have seen this term used to imply that it is an advantage, but no explanation is ever made.
- A. The ordinary line of stitching is made by a single needle on a sewing machine. In a double-needle construction there are two needles which work side by side simultaneously, both of them making a line of stitching. The distance between the two needles can be regulated. The purpose is (1) to make all

- seams stronger and practically ravel-proof; (2) to enhance stitching lines around cuffs, collars and front closings, in which cases double lines are made purposely visible on the surface; the stitching adds a decorative touch and at the same time allows sharp edges to be more easily maintained through washing and dry cleaning. This double-stitching costs more and is, therefore, an indication of quality.
- Q. I have a set of table mats made of Fiberglas. The directions stated that they should be wiped off with a damp cloth, and for a while this was enough to clean them. At present, though, they need more thorough cleaning than this. Can you suggest a method?
- A. Make up a solution of detergent in water as hot as your hands can bear. Use a large receptacle so that the Fiberglas pieces can lie flat in the solution. Do not squeeze or twist the mats, to avoid their cracking. After the pieces have soaked for about an hour, examine them to see if the spots are removed. If not, repeat. None of the spots will be absorbed by the glass material; it is only a question of soaking out food particles and dirt or grime which have become lodged and dried in the interstices. Rinse in the same careful manner, in hot water, being sure that the pieces are kept flat. Lay the pieces dripping wet on a towel on a flat surface. They will dry quickly and need no ironing.
- Q. What is Schappe silk? A recent article mentioned it and I am curious to know something about it.
- A. Before reeling the continuous filament from a silk cocoon, sometimes 1500 to 1700 yards long, it is necessary after inspection to brush off the coarse, rough and tangled outer fiber stock of the cocoon. The approximate yardage varies with the several types of cocoons as to quality and properties. Schappe, strictly speaking, is the fiber that the worm extrudes first and with which it intends to fasten the cocoon to a leaf or twig. This so-called outside waste fiber is not, however, actually a real waste since it has a use in the textile industry. Schappe is combined with other coarse fibers from the inside of the cocoon, and also with the filaments from damaged or pierced cocoons. All these are used to make yarn known as spun silk or schappe silk. Since these fibers are of varying lengths, they may produce a wiry or hairy surface effect when woven into fabric. The texture is, however, very soft.
- Q. At a recent symposium in an eastern college, one of the speakers mentioned Ardil, a peanut-protein fiber. She classed it with Vicara, Caslen and other protein fibers. Is Ardil used alone or for blending purposes?
- A. To date, Ardil has been used in blends and not by itself in fabrics. It is ideal for blending with cotton, rayon and wool. It is likely that it will soon appear in blends with nylon and acetate. Wool-and-Ardil fabrics have been examined by this department and the hand is very appealing.



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en The First Principle No. 9, 1949, p. 67 No. 10, 1949, p. 95 Philosophy of the Zen Masters No. 6, 1948, pp. 86, 87. Illus. Zeus and Europa No. 3, 1947, pp. 76-78. Illus.

Zippers osures for Industrial Uniforms No. 26, 1953, pp. 116, 117. Illus.



ABOUT SOME OF THE PEOPLE WHO READ AMERICAN FABRICS

A look into the circulation files of AMERICAN FABRICS, together with an analysis of classifications of readers.

Many of our friends have expressed agreeable surprise when they chanced to come upon American Fabrics subscribers not only in the high places of manufacturing and retailing, but in places where they did not expect to find American Fabrics. People have told us of seeing copies in the homes of heads of many of the country's greatest corporations . . . in the libraries, classrooms, and reference rooms of leading universities and training schools . . . in foreign countries on every continent. To bring to life in numbers the vibrant, vital readership and influence of American Fabrics is difficult. But the following analysis, we believe, can be useful to those who wish to get an all-over view of America's key textile publication. In presenting these figures, we have felt it necessary to present a few accompanying comments on an audience which is responsible for making the major textile buying decisions in this country.



In the retail field ... 6,007

American Fabrics is read and studied by 6,007 retailers, merchandise managers, buying executives, store presidents, and training department executives in some of the finest and largest retail and department stores of America. For many of the larger stores from three to twenty yearly subscriptions are entered. A cross-section of American Fabrics subscribers in retail establishments includes: Lord and Taylor, Saks Fifth Avenue, Neiman-Marcus, Bullock's, J. L. Hudson, L. S. Ayres, Marshall Field, Filene's, Jordan Marsh, Higbee, Wanamaker, Auerbach's, Miller and Rhodes, Halle Brothers, W. & J. Sloane, Roos Brothers, Frost Brothers, McCutcheon, Crowley Milner, Macy's, Hartzfelds, The May Company, Famous-Barr, Stix, Baer & Fuller, Scruggs-Vandervoort, Shillito's, Kresge, Joseph Horne, Gimbel Brothers, Frederick & Nelson, Davison-Paxon, Bonwit Teller, Hess Brothers, Lerner Stores, Rogers Peet, Brooks Brothers, Z.C.M.I., Abraham & Straus, Howard Stores, City of Paris, J. W. Robinson, I. Magnin, Eaton of Toronto, Lane Bryant, in fact every important store without exception.



In the field of fashion manufacturing ... 5,480

American Fabrics is read, studied, and guides the buying decisions of some 5,480 top manufacturers of men's, women's, and children's apparel. A cross-section of American Fabrics subscribers in fashion manufacturing includes: Philip Mangone; Maurice Rentner; Handmacher; Jantzen; Henry Rosenfeld; Duchess Royal; Kaylon Company; Cluett Peabody; David Crystal; Baker Clothes; Printz Biederman; Wragge; Strutwear; Munsingwear; Alligator Company; Hart, Schaffner & Marx; Reliance Manufacturing Co.; Society Brand Clothes; Richmond Brothers; Wembley; Palm Beach; Hathaway Shirts: Marlboro Manufacturing; Forest City Manufacturing; John B. Stetson; Gottfried Company; Kickernick Company; Farrington Manufacturing; Adelaar Blouses; Rhea Manufacturing; Jamison; Junior House: Manhattan Shirts; Kenneth Tischler; Rosenau Brothers; Higginbotham, Bailey and Logan; Susquehanna Waist; Baumann Brothers; M. & D. Simon; Louis Tabak; Donnelly Garment Co.; Gernes Garment Co.; Lang Kohn; Justin McCarty; Nardis; Lorch; American Golfer; Ben Zuckerman; Mary Muffet: Beau Brummell: Harford Frocks; Dede Johnson; Carolyn Schnurer; Phillips-Jones; Shirtcraft; Clopay Corp.; Craig Manufacturing; Catalina; Witty Bros.; Ben Reig; A. Stein & Company.

In addition American Fabrics has been

repeatedly called first choice among all publications with many top designers and decorators. The following great designing names are included among our subscribers: Dorothy Draper, Dorothy Liebes, Carolyn Schnurer, Bonnie Cashin, Philip Mangone, Adele Simpson, Maurice Rentner, Bob Fatherly, Anne Fogarty, Pahlmann, Kiviette, Bernard Newman, Tina Leser, Claire McCardell, Alex Colman, Montesano, Jo Copeland, Hannah Troy, Howard Greer, Larry Aldrich, Sophie of Saks Fifth Avenue, Brigance, Clare Potter.



In the field of industry, ...2,840

American Fabrics is read, studied by, and guides the textile decisions of, executives in 2,840 major companies, including: American Radiator Corp., Grace Lines, U. S. Steamship Lines, General Motors, Chrysler Motors, Ford Motor Car Co., Studebaker, Kaiser-Fraser, Cessna Aircraft, Radio Corporation of America, Weirton Steel, Bostonian Shoes, Stewart-Warner Corp., Carborundum Co., Chesapeake & Ohio Railway Co., Esso Standard Oil Co., Armstrong Cork Co., General Shoe Corp., B. F. Goodrich Co., U. S. Steel Corp., Dunlap Tire & Rubber Corp., General Tire Co., Glenn L. Martin Co., Bendix Aviation, Grumman Aircraft Corp., Eastern Airlines, The Pullman Co., Fairchild Aircraft, White Motor Co., Briggs Manufacturing Co. . . . and, of course, American Fabrics is subscribed to and helps to mould the thinking of executives in major textile organizations all over the country.

***Perhaps you, or someone you know, would like to receive American Fabrics regularly. A subscription — \$12.00 for one year (4 issues) — \$20 for two years (8 issues) — will, we believe, give any person with creative interests in any related field a full measure of value.



BESIDES BEING READ AND STUDIED AS

an indispensable textile guide by almost every leading industrial fabric user, American Fabrics is subscribed to by special categories of textile-minded organizations including: United States Bureau of Labor, United States Department of Agriculture, United States State Department, Ice Follies Costume Department, Connecticut Mutual Life Insurance, California Apparel Designers, Hosiery Research Council of England, Silk and Rayon Users of England, United States Information Center of Helsinki, United States Embassy in Cairo, The Shah of Persia, Council of Industrial Design of London, Department of Industry & Development of Canada, United Artists, 20th Century Fox, Warner Brothers, National Coat and Suit Industrial Recovery Board, National Broadcasting Co., Columbia Broadcasting Co., Atlantic City Centenary Association, Thomas Cook and Sons.

In addition, American Fabrics enjoys multiple circulation at the top buying and merchandising levels in the following mail order houses and resident buying units, including: Sears, Roebuck, Montgomery Ward, J. C. Penney, Chicago Mail Order, Spiegel's, Mutual Buying, A.M.C., Weil and Schoenfeld, Natl. Department Stores, Belk Stores, Henry Rose Stores, Federal Dept. Stores.

We call attention also to a special list of 750 foreign subscribers to American Fabrics. Many of these subscriptions are entered despite currency difficulties by directors of important foreign arguingtions.

MANY PEOPLE

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American Fabrics is interested in and does continually seek new subscribers who can make use of the material and information presented in each number . . . and the form which is attached is for convenience in entering additional subscriptions.

American Fabrics . . . the basic textile publication for the nation's merchandising executives.



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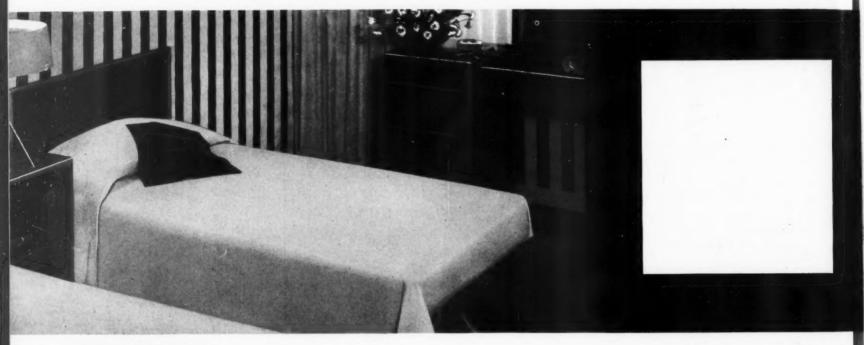
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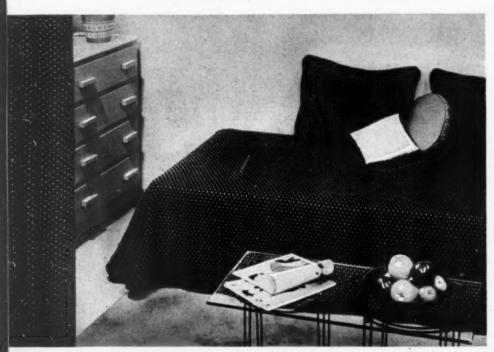
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